DANCE Magazine

MARCH 1951 35 CENTS

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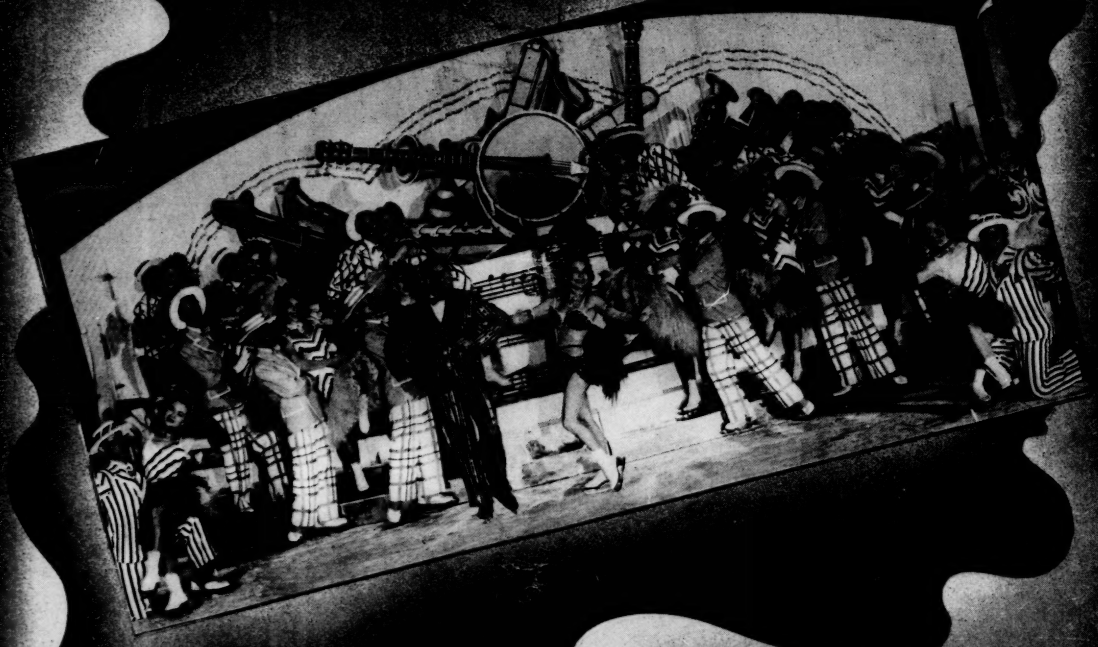

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Calendar of Dance Events — March, 1951

in NEW YORK CITY

Date	Artist and/or Company	Place
2	**Jose Toledano** and company, in Spanish dances	Carnegie Recital Hall
3	**Jacques Cartier,** in solo dances	Brooklyn Academy of Music
4	**Dance Auditions Festival** (winners of the years 1942-50)	92nd St. YW-YMHA
6	**Iva Kitchell,** solo dances	Brooklyn Academy of Music
7	STAGE FOR DANCERS presents **Jean Erdman, Nina Fonaroff, Hadassah**	Brooklyn H.S. for Homemaking
9	**Paul Szilard** and Company, in Hungarian dances (3:30 and 8:30)	American Museum of Natural History
10	**Charles Weidman** and Company	Central H.S. Needle Trades
10	**Eleanor King,** solo dances	Carnegie Recital Hall
10	**Gina,** in "Dance Lore of India"	Brooklyn Academy of Music
11	**Anna Sokolow** and company in dance-dramatization of "The Dybbuk"	Weidman Studio Theatre
11	**Charles Weidman** and Company (at 3:00 and 8:40 p.m.)	92nd Street YW-YMHA
11	Asia Institute presents a ballet "1001 Nights", with **Leticia Jay** and company of fifteen	Barbizon Plaza Theatre
18	**Anna Sokolow** and company in dance-dramatization of "The Dybbuk"	Weidman Studio Theatre
18	**Judith Martin** and Company	Master Institute Theatre
25	**Barry Lynn,** in solo dances	Carnegie Recital Hall
25	**Anna Sokolow** and company in dance-dramatization of "The Dybbuk"	Weidman Studio Theatre
30	**Lida Alma, Yianni Fleury** and Co., in dances of Greece	American Museum of Natural History
30	**New York City Ballet Club** sponsors a Choreographers Night, featuring works by **Orest Sergievsky, John Begg, Harvey Krefets**	Carnegie Recital Hall

•

LECTURE-DEMONSTRATIONS

6 at 7:00 p.m.	**Josefina Garcia,** on "Mexican Costumes and Dances"	Ethnologic Dance Center
19 at 8:30 p.m.	**Louis Horst,** "Modern Dance Today"	Henry Street Playhouse
25 at 3:00 p.m.	**Walter Terry** on "Open Interview" series, guest choreographer, **Martha Graham**	92nd Street YW-YMHA
	Ted Shawn, on "Facets of Ethnic Dance" (check with the Center for exact date)	Ethnologic Dance Center
	John Christian, on "Stagecraft" (check with the Center for exact date)	Ethnologic Dance Center

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Dance MAGAZINE

VOLUME XXV NUMBER 3

MARCH, 1951

The LARGEST, most WIDELY READ Dance Publication in the WORLD

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ON THE COVER:

"CARD GAME" —

The Joker, the King and Queen of Hearts — three cards from the deck produced by George Balanchine for New York City Ballet's current season at the City Center.

Photograph by WALTER E. OWEN

The dancers: Janet Reed, Todd Bolender and Herbert Bliss.

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TANIA'S ARABISQUE

Student Dancer

By Regina J. Woody
Illustrated by Arline K. Thomson

A summer at a New York School of Dance made Janet Sherwood a part of the dance world of New York City, and started her along the way to a career as dancer and choreographer. Visits to the studios of La Meri, Martha Graham, Jose Limon, the summer dance group at Connecticut College, and Ted Shawn's classes at Jacob's Pillow make a vivid background for her fresh and original story.

STUDENT DANCER is enriched by the author's first hand knowledge of the problems of dancers, and her real understanding of young people.

Arline Thomson's many black and white drawings are expressive of different dance forms, of the great dancers who perform them and of the young students learning them. Based on actual visits to New York studios, they add to the authenticity of the book, which makes it invaluable to young people considering a dance career. A truly "different" book.

La Meri wrote to the author about STUDENT DANCER: "I am very happy to be included in your book, which I feel to be a very fine idea."

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BEFORE the Ides of March are out, the Dance Magazine will have been the parent (unaccustomed as we are) of an offspring book, which makes its happy bow under the title **"25 Years of American Dance."** This is not a special edition of Dance Magazine. It is not and does not supplant the regular monthly issue. It is a book — what a book! Dancers, prop up that bookshelf; here comes a collector's item. "25 Years of American Dance" or, as we shall refer to it for brevity's sake, the 25 yearbook started out a year ago to be a review of the last twenty-five years of dance periodical literature, as concentrated in the Dance Magazine — and, in fact, the book has a genealogical foreword about the present Dance Magazine and its antecedents which may clarify its position for many who have sought such clarification. Since its beginnings a year ago, the embryo 25 yearbook has taken wing, and is not so much a review of the great events recorded in the Dance Magazine since 1925 (although it does that, too) but a pictorial of unprecedented scope, accompanied by running commentary and essay from the pens of the elite in the field of dance letters, such as **Walter Terry, Lincoln Kirstein, Cecil Smith, Curt Sachs;** the agenda is rather enormous for this preview-in-brief.

There will be a lot of people annoyed because we got this sneak preview, privileged characters that we are. Our sneak preview of the 25 yearbook discloses the epoch as a whole which has produced such a rich heritage: portraits, candids, action-aries, the films, the musicals, concert, dance education in the campus and in private enterprise and what these have done to and for dance. The whole glorious gallery of our great dominate the text and vividly re-create the past and emphasize the present in picture and story. How much humour, enterprise, pathos, exploration and development this revealing book discloses. It may come as a surprise even to those whose careers in dance, whether in the theatre or in education, parallel the course of this review.

There is a great vogue for all-pictorial books of dance and within the last decade, at least, a number of them have been of breathtaking beauty. Whatever the merits of other pictorials in the dance library, few have the range of "25 Years of American Dance", because few compilers and publishers can fall back upon an archives as complete and diverse as those of the Dance Magazine of twenty-five years.

The compiler and special editor of this book is **Doris Hering,** associate editor and dance critic of the Dance Magazine. In

(*Continued on page* 8)

. . . in the spotlight

in CHICAGO

THUNDER IN THE HILLS, a Walter Camryn ballet, given January 27th at Mandel Hall, Chicago, involved these principals: Andree Dechmann, Billy Reilly, Sheila Reilly and John Sharpe. Theme of the ballet is a religious revival meet. This was part of a program which also featured the work of Ruth Page and Bentley Stone.

NINA FONAROFF

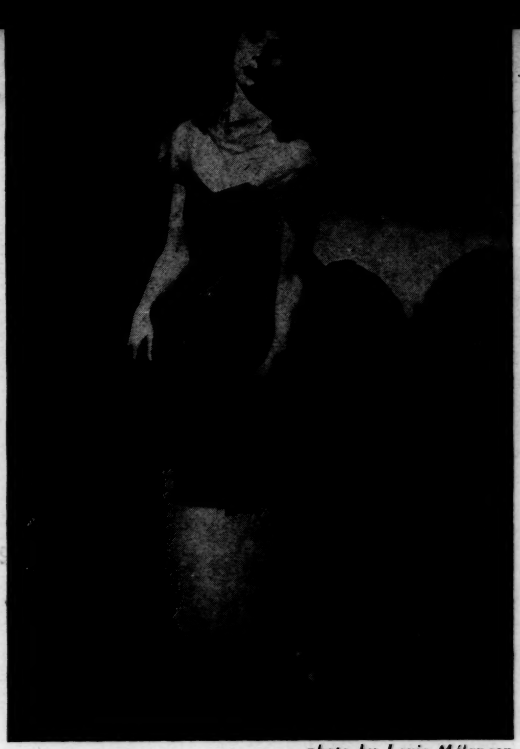


photo by Louis Mélancon

As the Doll in her own opus, **MR. PUPPET.** This soloist appears on the March 7th program of the STAGE FOR DANCERS series offered at the Brooklyn H. S. for Homemaking, under sponsorship of the Brooklyn Museum. Other soloists on the same program will be Hadassah and Jean Erdman.

MARY SKEAPING

Ballet mistress of the Sadler's Wells Ballet will return to New York in June, to guest teach for a two-week session at the School of Ballet Repertory, of which directors are Thalia Mara and Arthur Mahoney.

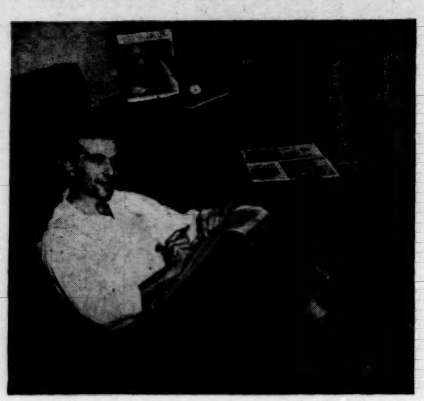
EILEEN and CARVER

Talented ballroom dance youngsters who have come up in the firmament like comets, Eileen and Carver were discovered and launched by Arki Yavensonne of Boston a year ago. They have since made an impression on the swank hotel circuit in which they have been performing with notable success. Recent spots in which they have danced are the Shoreham in Washington, D. C., the Copley Plaza in Boston. This twosome also appeared on the faculty of the D.M. of A. in its annual convention of 1950 in Washington, D. C.

in SAN FRANCISCO

photo by Robert Shaw

Helping to celebrate the opening of Guillermo del Oro's beautiful and spacious new studio in San Francisco are these guests: (l. to r.) Solana, Natalia Rossowska, Mr. del Oro, Sam Rosey, Vadja del Oro, Douglas Thompson, Richard Maitland, Lew Serbin and Edward Sassoon.



Roland Petit as scribe. Informal picture was taken in his suite at the Mark Hopkins in San Francisco, in which spot he alternated between a clamorous success with his company, BALLETS DE PARIS, and the re-writing of the CARMEN script for forthcoming production by R. K. O.-Howard Hughes.

photo by Robert Shaw

this effort she was assisted by **Lydia Joel**, likewise an associate editor of Dance Magazine. Miss Hering has been a critic on a metropolitan New York newspaper, has been and is a contributor and feature writer on numerous American and foreign periodicals, on dance and in allied art fields, and is presently also a contributor to Charm Magazine.

•

Nora Kaye will wed **Jerome Robbins** in New York City on April 16th (her third; his first). They will honeymoon in Europe.

•

Jerome Andrews and **Mary Card** of Boston were married somewhere on the Cote d'Azur last December. Mr. Andrews had been in Berlin previously, studying with **Mary Wigman.**

•

A lot of people could have been knocked over with a feather when the news became official this month, that **Nora Kaye**, after a ten year identification with Ballet Theatre, has switched to New York City Ballet and presumably, other independent ventures to come. The story goes that money (more or less) was of no importance in the rupture; the truth is Miss Kaye seeks further artistic growth in new horizons. How refreshing. This course has evidently been decided upon by other alumni of B. T., bringing the score up to seven former principals of the larger, older company. This makes it appear that when about to be graduated (or demoted— depending on your own prejudiced point of view) B. T. dancers head for the safe harbour of N. Y. C. B. Of equal significance is the news that **Antony Tudor**, choreographer and ballet master of the Opera branch of the Ballet Theatre, is spending less time at the Opera and a lot at the City Center, where he has been at work during the last month on a new version of the ballet CAMILLE, with a Verdi score (non-Traviata). The CAMILLE was unveiled on February 28th with **Diana Adams, Hugh Laing** and **Antony Tudor** in the principal parts.

This in no way indicates that Mr. Tudor has resigned from Ballet Theatre or the Opera; merely that he is doing extra-curricular work elsewhere.

In the meantime, a guest choreographer has showed up mid-season at the Met to do an entirely new set of waltzes for FLEDERMAUS, his name, **Zachary Solov.** Mr. Solov's appointment is temporary.

Shucks. It was a chilly night in Daytona, Florida when the Ballet Russe de Monte Carlo and Ted Shawn met head on at an oyster shucking party. (If you must get technical, it was a roast, and not a shucking). The guests are (l. to r.) Leon Danielian, Ted Shawn, Nathalie Krassovska, Nancy Warrek and Alan Howard.

photo by Jack Mitchell

At another Opera center, to wit, the City Center, the direction announces that **Grant Mouradoff** has been signed for the Spring season as guest choreographer and will stage dances for Aida, Manon and Don Giovanni. All other opera ballets will be created by resident choreographer Charles Weidman.

•

Among new works to be offered in **Ballet Theatre's April 9-29 season** at the Metropolitan Opera House will be LE JEUNE HOMME ET LA MORTE (chor., Petit), LES DEMOISELLES DE LA NUIT (chor., Petit), L'AMOUR ET SON AMOUR (chor., Babilee), ENSAYO SINFONICO (chor., Alicia Alonso), THE THIEF WHO LOVED A GHOST (Herbert Ross and John Ward), CONCERTO (William Dollar), an untitled work in the Spanish idiom by **Carmalita Maracci**, her first opus for this company (she will appear in it personally). **Jean Babilee**, noted European dancer, will make his American debut with the company April 9th, with his wife and partner, **Nathalie Philippart**, appearing in Le Jeune Homme et la Morte.

•

There can be few teachers or dancers in the metropolitan New York area who are unacquainted with the **New York Public Library** and its Dance Collection, situated in the Music Division of the Central Branch, where it occupies a modest corner. There can be few in the dance field whose appreciation of the work done by this service goes unspoken, at least of those who can read and write. It is the dearest wish of all who desire that their own community dance library achieve the stature of at least comparable archives in Paris and at Harvard that the N.Y.P.L. collection grow into a genuine center for dance, perhaps with a small recital hall and film archives to boot. However, funds are needed to make this dream materialize.

A practical step in this direction has been undertaken this month by the **Dance Magazine**, which, by its sponsorship of a benefit given for the Dance Collection of the Library at the 55th Street Playhouse on the 26th of February, points the way to a program to be continued and abetted by progressives in the dance profession generally.

An over-all program for the creation of such a combined archives and dance center is in the making under the leadership of **Dr. Carleton Sprague Smith**, chairman of the Music Division of the central branch, and of Miss **Genevieve Oswald**, dance reference librarian in the same branch. The sponsorship of this program is expected to encompass illustrious names in a number of the sister arts, as well as in dance.

The event of February 26th was sponsored by distinguished names which include, among others, **George Balanchine, Antony Tudor, Gerald Warburg, Winthrop Palmer, Martha Hill, Mrs. Vincent R. Impelliteri.**

The program on this event consisted of a dance-film trilogy called "The Dance of Life" issued by the film distributors, Universal Picture-Hyperion, which was made up of modern dance works filmed by **Walter Strate.** These were THE MOOR'S

PAVANE (Jose Limon and company), DESPERATE HEART (Valerie Bettis) and LAMENT (chor. by Doris Humphrey, danced by Limon and company). The program was amplified by a British film release, THE LITTLE BALLERINA, starring Margot Fonteyn.

Honoured speakers of the evening were **Doris Humphrey, Vera Zorina** and **Dr. Carleton Sprague Smith.** A chic audience, composed of smart society, and the elite of the international dance world, greeted these speakers and the program with every evidence of warmth and interest.

•

To commemorate the 10th anniversary of the death of Salvatore Capezio, founder of the famous theatrical footwear house, present officers of **Capezio** will contribute $1,000.00 to four non-profit organizations engaged in sponsoring dance projects.

Each of the following will receive a gift of $250.00: **New York City Ballet, New York City Dance Theatre, Ballet Theatre Foundation** and **Choreographer's Workshop.**

So far as we know, this may be the first such unsolicited grant made by a business concern in the history of American dance, although the house of Capezio has in the past made contributions to Ballet Society, Ballet Associates, Ballet Theatre Foundation, Choreographer's Workshop and A. N. T. A. The present officers of Capezio, Inc. are Ben Sommers, president, Ted Nelson, Nick Terlizzi and Nick Callan, vice presidents.

•

The beautiful photo of Melissa Hayden and Francisco Moncion which appeared on the cover of February issue, Dance Magazine, was somehow not credited to photographer **Walter E. Owen.** For this we hasten to cry Shame on Us (the editorial Us).

•

Moira Shearer-Danny Kaye-George Balanchine: this formidable trio of talents will be involved in the Sam Goldwyn production based on the life of Hans Christian Anderson, to be filmed this summer in Hollywood. For Mr. Balanchine this will be his second assignment in film choreography; his first: The Goldwyn Follies (made in 1937).

•

During the month of March, an exhibit on **Doris Humphrey** will be mounted at the Dance Alcove of the 58th St. Music Library. The exhibit, comprising photos, programs, and other memorabilia, are from the collection of **Arthur Todd.**

•

One of the first dance films ever made — of "Little Egypt", taken at the Chicago World's Fair of 1893, will be on the agenda May 7th at the Henry Street Playhouse when **D. D. Livingston,** film distributor and director of the N. Y. Dance Film Society will lecture on "The Dance and Film — From Little Egypt to Red Shoes". Other rare items include dancing shots of Charlie Chaplin, Indian ceremonials and stars of the Russian ballet.

(Continued on page 44)

photo by Walter E. Owen

TANAQUIL LeCLERCQ and NICOLAS MAGALLANES in a new opus by George Balanchine, premiered February, 1951 at the New York City Center.

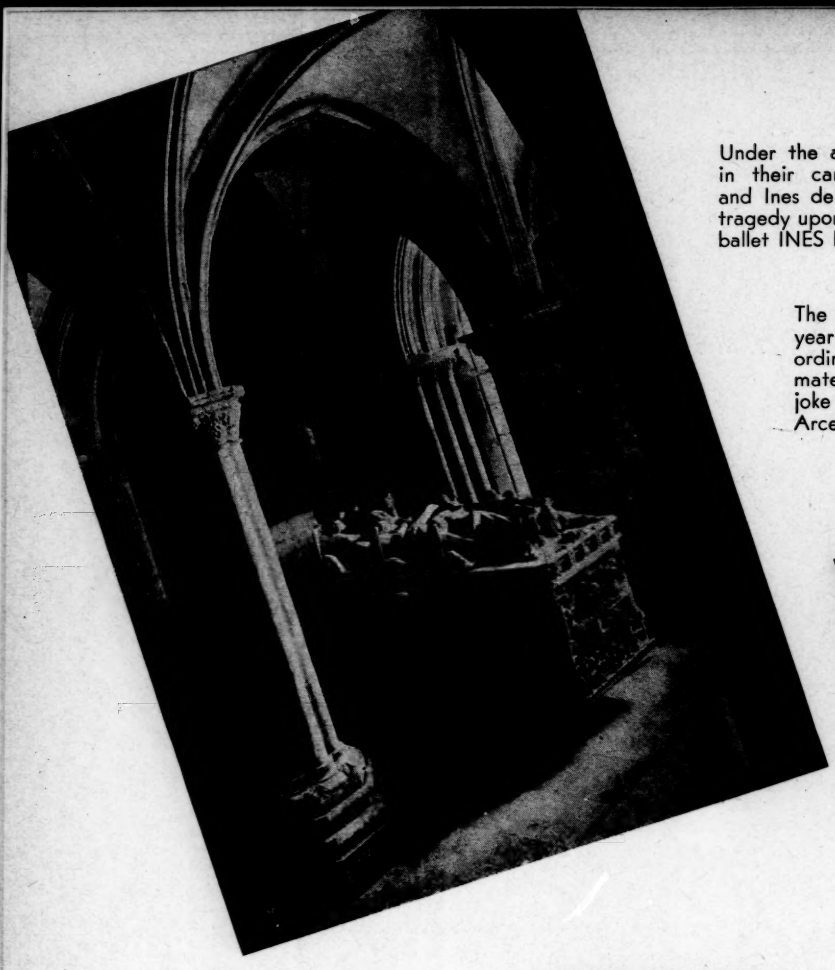
La Valse

novelties of the season
offered by the
NEW YORK CITY BALLET

Card Game

JANET REED and TODD BOLENDER — as Queen of Hearts and the Joker in a revival of the George Balanchine ballet originally performed at the Metropolitan Opera House in April, 1937 by the American Ballet.

photo by Walter E. Owen



Under the austere vaulting of Alcobaca, in their carved tombs, lie Dom Pedro and Ines de Castro, the principles in the tragedy upon which is based the projected ballet INES DE CASTRO by Ana Ricarda.

The writer of this journal, ANA RICARDA, visits eighty year old Aurelio Capmany, Catalonian folklorist extraordinary, who helped the choreographer in her quest for material for her ballet. Host and visitor are enjoying a joke of their own in front of the Library of the Casa Arcediane in Barcelona.

excerpts from the letters of

ANA RICARDA

revealing how one choreographer goes about the search for original material for a ballet

EDITOR'S FOREWORD:

Excerpts herein are taken from the letters written by Ana Ricarda to her mother, during a journey of research in Spain and Portugal; they reveal much that is affecting about the choreographer's chosen subject and about the mediaeval Iberian milieu.

Ana Ricarda, the American dancer who has made a reputation in two continents with the creation of her first ballet in the Spanish-cum-ballet idiom, DEL AMOR Y DE LA MUERTE, is in process of creating a ballet based on the tragedy surrounding the life and death of Ines de Castro, the Spanish noblewoman who was the mistress of Dom Pedro (1320-1367) of Portugal, he who caused her corpse to be crowned Queen of Portugal. Ines also has the additional distinction of having had one of the longest funeral corteges known to recorded history, with five thousand taper-bearing mourners filling the 50 miles from Coimbra to Alcobaca for the royal burial.

It will be interesting to see what comes out of this choreographer's voyage of discovery; to see how she works out the final passage of this tragedy in terms of the stage would be sufficient provocation for awaiting the consummation of the ballet INES DE CASTRO.

H. D.

Alfeizerao, Portugal

". . . THIS MORNING I had an amusing time trying to get the director of the Royal Portuguese Archives called the "Torre do Tombo" to show me the illuminated manuscripts of the 14th century. He was a very old man with an ear appliance, thick glasses, a Spanish cloak, a white glove on the left hand (just for ringing bells I presume, as he never stopped ringing them) a lap robe over his knees and sitting in a great golden chair and shouting at me in Portuguese. However, he finally relented and the servants came carrying the great tomes on their heads and at last I held the great "Golden Book of the Hours" in my own hands. He said I looked Galician and that at one time Portugal and Galicia were one. Also, that a great poetess (modern) was named Rosalia de Castro, also from Galicia. He thought I was a writer.

Tomorrow we go to Alcobaca to see the tomb of Ines de Castro, and then on to Coimbra to visit the famous "Garden of Tears". We hope to make the border by six o'clock. Then to Madrid and Barcelona the next day. . ."

Choreographer in Quest of a BALLET

Madrid

". . . When I wrote you from Lisbon of our wonderful experiences at the Torre do Tombo, I cannot remember if I told you of our trip from Lisbon to Alcobaca, the cathedral city where Ines de Castro is buried. We started up the great national Lisbon-Oporto road after stopping to visit once more the famous cloister of Sao Geronimo. As it was getting dark we drove by the sweet little government inn at Sao Martinleo perched on top of a hill overlooking a beautiful fishing village and the broad Atlantic Ocean. It was so peaceful we decided to stop the night there and go on to Alcobaca the following morning.

The thrill of coming at last to Alcobaca and seeing with our own eyes the magnificent tombs of Ines and Pedro was a great one. I wanted to examine every detail of those famous monuments in peace but the guide, of course, wouldn't allow that for he, as every other inhabitant of the village, is really living in the 14th century and cannot possibly lose a chance to tell the whole bloodcurdling story all over again.

He carefully pointed out on Pedro's tomb the beautiful little figures of the King remonstrating with Pedro, Pedro quite bored the while; Ines being cautioned by Queen Constance; Ines pleading for her life and the dreadful murder—every little scene so moving in its simplicity and medieval charm that one could really understand why these tombs have been called the finest of their kind in all Europe.

The tombs are placed end to end, Pedro's expressed wish, so that when he and Ines arise from their tombs in Heaven, they could see one another. "I feel that I must tell you," said the guide in a harsh whisper, "that when Pedro caught the wicked councillors who intrigued against Ines, he had their hearts torn out as slowly and painfully as possible, one from the front, the other from the back and some say he then ate the hearts for dinner! A savage man, Dom Pedro, a very wild and savage man!"

As we drove from Alcobaca to Coimbra we tried to visualize what the great procession lit by 5,000 men carrying tapers must have been like when Pedro had Ines crowned after death and carried from Coimbra to Alcobaca for a royal burial. It took us a good three hours in a car and what a grim cortege it must have been at night, on foot and lit only by these 5,000 tapers. . ."

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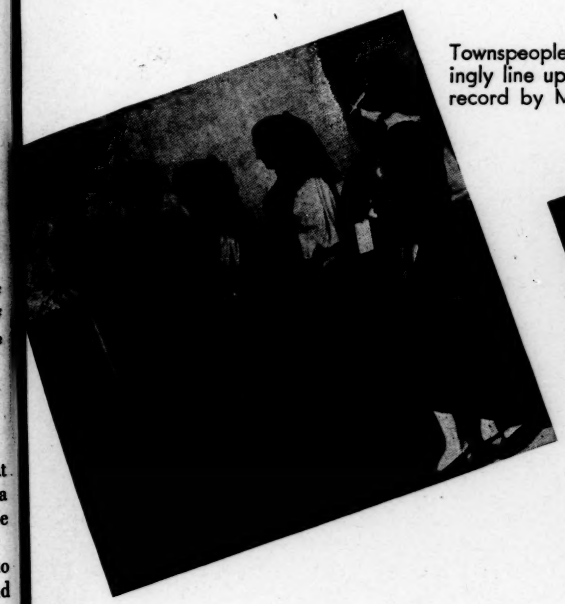
Coimbra, Portugal

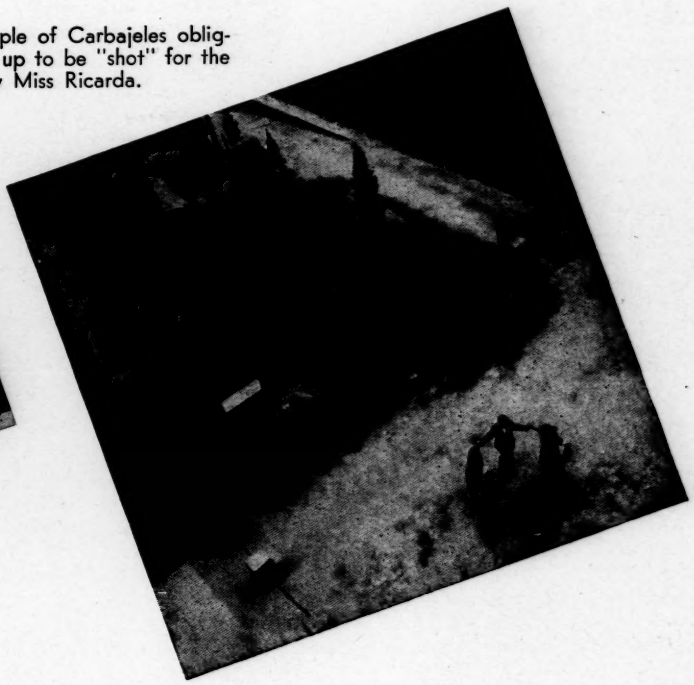
". . . In Coimbra at last we came to the Garden of Tears, the peasants carefully showing the way to a great gate which was opened by a little girl in pigtails who, it transpired, was to lead us to the famous garden. There a charming old gardener showed us first the Fountain of Love, the famous trysting place now overgrown and weirdly haunting and then took us further on to

Continued on page 36

One way to get ideas for choreography — you open your hotel window in Barcelona to hear the melody of the Sardana and there, far below, in the shadow of the 12th century Iglesia Santa Ana, a spontaneous group forms to dance the national Catalonian dance.



Townspeople of Carbajeles obligingly line up to be "shot" for the record by Miss Ricarda.



The Vi

Youths and village maidens, slightly the worse for the imbibing of more kvas than they can hold, in the throes of a holiday dance. The dancers: William Bales, Ronne Aul, David Wood, Jane Dudley, Rena Gluck, Sophie Maslow, Billie Kirpich.

A POINT OF DOCTRINE

photographs of POINT OF DOCTRINE and FESTIVAL by *WALTER E. OWEN.*

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photographs of SABBATH and EXODUS by *PHILIP CARPENTER.*

THE remote world peopled by the inimitable Russian Jew has vanished as positively as if it were antiquity, even though this uniquely colourful genus existed as recently as fifty years ago. It is through the special gift of the great writer of narrative about Russian Jewish village life, Sholom Aleichem, called the Mark Twain of Yiddish Literature, that this singular world survives.

From the short stories of this master folklorist, the choreographer Sophie Maslow has drawn theme and inspiration for the work in seven parts, presently called THE VILLAGE I KNEW.

This ballet celebrates the homely little episodes of life in the improbable village of Vasrilevka, the ecstatic Sabbath ritual, the over proud matron who thinks her daughter much too good for the village fiddler, the apple cider drinking Rabbi who also loves to dance, the fervour of Russian Jewish holiday dances and sport, the uneasy current of movement that precedes a pogrom, the brutality of an upheaval by massacre and fire, the poignant sorrow of an exodus.

The work was premiered during the summer of 1949 in the 2nd American Dance Festival program at New London, Conn. under the title FESTIVAL, which is now one section of the work. It has since been amplified to a seven part work under the more recent title. It not only has grown as a ballet, it promises to continue to grow, as continuous performance provides it with a greater and increasingly responsive audience wherever it has been shown. Miss Maslow's opus is one of astonishing beauty and warmth. It has the merit of valid structure, timelessness, fidelity to ethnic source. It is a robust and engaging piece of dance theatre.

Helen Dzhermolinska

ge I Knew

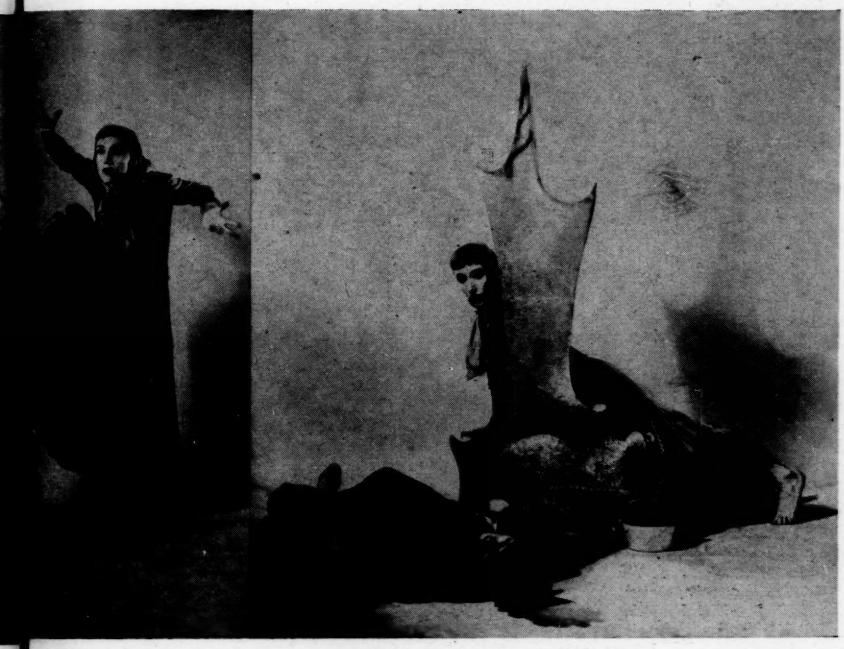
a ballet

by SOPHIE MASLOW

score: Traditional, arranged by Gregory Tucker and "Festival" section, by Samuel Matlowsky.

costumes by Eileen Holding

SABBATH



The Verbose Matron. Her visit to the Rabbi concerns the utility of the pot (whether for milk or meat?), a point of Mosaic doctrine. But she never gets to the point, as her inquiry is preceded by an epic about her domestic difficulties cut short only when the Rabbi passes out from sheer exhaustion. The dancers: Jane Dudley and Alvin Beam.

EXODUS

Uprooted from their village by a pogrom, the survivors resume the age old flight from terror.

music records and books for the DANCER

Pleasant news for the dance teacher who is always on the lookout for piano scores to accompany dance. Here are four recently issued collections by American and foreign music publishers right up your alley.

The Tschaikovsky Foundation, a publishing house situated in New York, and dedicated to the specific publication of the oeuvres of Peter Ilyitch Tschaikovsky, has issued two:

a) **HAMLET, overture-fantasie, opus 67, a piano solo, arranged by Edouard Langer, edited and annotated by Peter March — at $2.00;**

b) **CASSE NOISETTE or The Nutcracker Suite, opus 71, a ballet in two acts, arranged by Sergei Tanayeff as a piano solo, edited and annotated by Peter March — at $5.50.**

In both volumes, the arrangement is a great help to the pianist, combining as it does the authentic musical intent, with phrasing, notes, accents, etc. presented in such fashion as to be easily read by the average pianist. The accompanying text, at intervals in both scores, is relevant and diverting.

Without a doubt, nobody wonders what THE NUTCRACKER is all about. This fairy tale classic has been perpetuated by nearly every practicing ballet company that has ever taken to the boards, since its Russian premiere some eighty years ago. HAMLET, on the other hand, is less familiar as a musical work, but as divinely made for dance is anything ever written by Tschaikovsky, and in fact, is the source of choreographer Robert Helpmann's ballet of that name created for the Sadler's Wells. Dancers and teachers who wish to essay composition to these will find much treasure in studying these scores.

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The two other volumes referred to are issued by Danish music publishers Wilhelm Hansen of Copenhagen, and are available through American distributor G. Schirmer, music publisher, of New York. These are:

a) **BALLETSKOLEN (or 100 musical selections adapted for the classroom) by Agda Skjerne — at $1.80;** and

b) **BALLETMUSIK (or simply, ballet music) a collection of selections from popular ballets and composers of ballets, often employed at the Royal Opera in Copenhagen — at $2.00.**

The arranger of the former volume, A. Skjerne, has used taste in selecting passages from Schubert, Beethoven, Gzerny, Schumann, Chopin, Brahms and others eminently suitable for the practice of the technical vocabulary of ballet, from the varied battements a terre and enl'air to the diverse beats and ronds de jambe. Musical arrangements are simple and readable.

The potpourri of ballet music (b) contains many selections from popular classics like GISELLE, SWAN LAKE, a gamut of national dances from the tarantelle to Scottish reels, many little known but charming works by Danish and central European composers, suitable for interpretation in ballet practice; all of these are likewise well arranged and not beyond the scope of the average pianist. The cover is decorated with a lovely photograph of Margot Lander, the recently retired prima ballerina of the Royal Opera Ballet of Copenhagen. Both volumes are well bound, printed on first quality paper and obviously made for hard wear and tear.

H. D.

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Recordings

Two albums of recordings issued by **Folkways Records** will delight and instruct a good many people who are searching for a library of records, whether for teaching or professional purpose. The first of these is:

DANCE-A-LONG, a collection of planned rhythmic music studies for dancing, especially composed and played by B. J. Walberg (in 3 records) Fol. 51, 3-12", in 78 rpm un-br. regs. manual, at $6.30 the album, or $2.10 for each 12" record individually.

The records consist of (a) RHYTHMIC EXERCISES in 4/4 tempo, a RHYTHM GAME with percussion, in 6/8 tempo; (b) THE CIRCUS and OUT WEST (improvisations with descriptive narration); and (c) 4 FOLK DANCE RHYTHMS and DANCE-A-LONG, a rhythmic dance playlet.

The dance material for these was edited by **Marjorie Maxia** and the album comes accompanied by an illustrated pamphlet, with drawings by **Charlotte Trowbridge,** with simple and engaging line sketches of the dances (see illustration) and exercises intended to accompany each of the records.

Music, drawings and presentation of material are outstanding for clarity and have the charm of simplicity. The teacher who is looking for a method to instil love of improvisation in children could do worse than to get acquainted with this worthwhile collection.

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The second Folkways Album, is:

EXOTIC DANCES (Fol. 52, 1-12" 1/3 rpm un-br. L. P. recording, manual, at $5.95 the album).

The selections in this collection were made from the collection of **La Meri** of the Ethnologic Dance Center and from the Ethnic Folkways Library. They record dances of India, Japan, Burma, Argentina, Spain, Panama, Rumania, the Crimea, Armenia and Equatorial Africa. They include folk dances, theatre dances and classic dances, all with native musicians and orchestras.

The album comes accompanied by illustrated pamphlets with photos of La Meri in many national dances of the East and West; also, this pamphlet lists each dance played, thirteen in all, with a bit of scenario of each dance, some accompanied by directions for their execution, as well as action photos of national groups in a number of the places indicated.

One can only say, after listening to these dances played, that the awakening to the beauty of ethnic music and dance is an easy door to a broader, more consummate understanding of the world's people, as well as of their art.

H. D.

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OLD FRIENDS AND NEW MUSIC
by Nicolas Nabokov
pub. by Little, Brown and Co., New York at $3.50

Not a book about dance in general or in particular, this colourfully expressed personal narrative, OLD FRIENDS AND NEW MUSIC, by the Russian composer Nicolas Nabokov, has a treasure in its pages — in his impressions of **Diaghilev** and **Nijinsky.** Nabokov, the composer of ODE and other ballets and musical works of varying merit, has a flair for the English language which puts him miles ahead of contemporaries who have put their "reminiscences" about the early 20th century colossi of ballet to print.

In Nabokov's narrative, the Diaghilev milieu emerges anew with life and colour — diverting reading and excellent documentation — even if loaded with purely personal prejudices. The preponderance of the book revolves around the legendary end of the Russian Imperial epoch, a childhood in that fairy tale Russia which gave the children of the rich so much to remember and relate to the world that is dear to them and to us; thence to the western world and Paris (gracefully sidestepping the usual agonized account of escape from the revolution in a box-car), there to grow as a composer who has made his dent in contemporary music.

His chapters on **Prokofieff** and **Stravinsky** give these figures the kind of human dimensions which their music seldom suggests. It is a book for those seeking better personal acquaintance with those figures of purely Russian origin who have distinguished themselves in 20th century ballet and music.

H. D.

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HISTORICAL DANCES FOR THE THEATRE
The Pavan and the Minuet
by John Guthrie
pub. by Aldridge Bros., Worthing, Sussex, England,

Seldom does a study like John Guthrie's HISTORICAL DANCES FOR THE THEATRE

come along to prop the choreographer in search of a knowledge of pre-classic forms. **Louis Horst's** notable contribution along the same lines, called "Pre-Classic Dance Forms", has much wider scope, covering the entire known field; the present volume by Mr. Guthrie is limited to studies of the Pavanne and the Minuet. But who would have dreamed that the Minuet alone could be so infinitely rich of form, without looking into a study like this, which has documented the most astonishing facts about this dance alone?

Pre-classic dance forms, as a source of inspiration for the stage, have not been too faithfully studied by choreographers, if the consequences as shown in oeuvres of at least the last fifteen years mean anything. During this period, two choreographers have essayed these forms with evidence of sensitivity and fidelity, **Antony Tudor,** in his ROMEO AND JULIET, and **Jose Limon** in THE MOOR'S PAVANNE, both working in dissimilar mediums, ballet and modern dance, basically concerned with the same thing and arriving at the

Drawings by Charlotte Trowbridge for illustrated pamphlet which accompanies Folkway Records Album "DANCE-A-LONG".

same destination. The beauty of these works is testimony to what can be done with such material, if the choreographer cares to dig for it.

It cannot be too urgently stressed that figures, steps and diagrams alone do not give the utmost in understanding of these dances; ultimately, it is the understanding of social deportment and behaviour, the forces that motivate movement, according to time, place and climate, which give the dancer and choreographer the grasp of the subject which will, in turn, give his work genuine expression.

It is to be deplored that the author, who gave so much of himself to the documentation of the Pavanne and the Minuet (completed in 1939), was unable, because of illness and the war, to continue his researches into the wide variety of basse and contredanses, the gigues, galliards, branles and others, the quick colour of which have come down to us in variously debased and distorted forms. Not only the stage, but the individual could do with better acquaintance with the lively sport that preoccupied our European ancestors.

Mr. Guthrie's book is handsomely illustrated with old prints, with numerous diagrams and floor patterns, with actual figures and directions, and with several good examples of music written for the Pavanne and the Minuet by such composers as William Byrd, Luis Milan (1635), Jean Joseph Mouret (1730) and anonymous period airs, all of them graceful and charming.

H. D.

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THE HEBREW IMPACT ON WESTERN CIVILIZATION
18 Essays, edited by Dagobert D. Runes, pub. by The Philosophical Library, New York, N. Y., at $10.00

An impassioned piece of propaganda is the volume called THE HEBREW IMPACT ON WESTERN CIVILIZATION, not in the political sphere, but in the sphere of the heart and intellect. The insistent cry for understanding by the Jew, "chosen" for miraculous survival, bedeviled but not inarticulate, the paragon of mutation which never loses its identity with its source, here finds expression in a symposium which poses the questions: In what way and how much have the Jews contributed toward the making of modern society? In what manner and to what extent have they helped in raising human standards?

The contributors to this symposium, Jews and non-Jews, who are distinguished in letters, theatre, religion, art, medicine, government, science, music, philosophy and other fields of human endeavour, reliably, with discrimination and without wild emotion, point to the impact made by the Jew in each of these varied spheres of life.

The chapter which will be of great interest to those who love dance is a contribution by Mr. Walter Sorell of the State Department, a contributing editor of DANCE MAGAZINE, a distinguished essayist, playwright and translator. This section is called "ISRAEL AND THE DANCE".

Many of the sociological conditions imposed upon the Jew by Christian society for two milleniums, such as bans on the practice of practically everything but money changing and the arts, inevitably enhanced and enlarged the Jew's basic drive for expression in movement, an activity already amply commented upon in passages without number in the Old Testament.

In our time, where several generations of Jews can be observed living side by side in a Western society, the differing degrees of body articulation can easily distinguish the source of each generation in the eyes of the beholder. It will be readily seen that the youngest generation has already taken on many of the inhibitive Anglo-Saxon (or Anglo-American) influences which differentiate this individual's movement, gesture, posture and articulation from that of elders who derive from other cultural and geographical sources. In the youngest generation the will to expression is gradually being channelled into other activities. He has lost the distinctive articulation of body which in his immediate elders remains a paramount means of expression and, of course, of identification.

Cover design and plate from the John Guthrie book "Historical Dances for the Theatre."

Mr. Sorell's skillful exploration of the eternally changing Jewish environment, geographical and cultural, points the effect these conditions have had upon his way of moving, dancing, even his way of living, and in turn, his effect on his environment. Examine on pages 12 and 13 of this issue, photographs showing a ballet conceived by choreographer Sophie Maslow, based on the tales of 19th century Russian Jewish village life, as written by Sholom Aleichem. Compare these characteristic gestures and movement with that of the sweeping, exhilarating dances seen in modern Israel, with their scarcely containable impulse to spring and jump from earth into space. The dances are dimly related to each other; the people emphatically are.

The writer has painstakingly identified Jewish dancers and choreographers of note by name, all the way from Guglielmo Ebreo of Pesaro to those of our time who have made their impact, through dance, on our civilization.

The essay "Israel and the Dance" is notable chiefly for emphasis on identity and accomplishment, rather than for a survey of Jewish dances which are, of course, too inclusive to be encompassed in such an article. Nevertheless, it is with no little astonishment that one notes the space given to the accomplishment of one or two especially selected candidates for immortality who have had no special impact on either civilization or dance, and conversely, the almost casual dismissal of the accomplishment of others whose names figure enormously by comparison, whose accomplishment, by impact, exceeds the

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the season in review

by Doris Hering

SERGIO FRANCO AND HIS MEXICAN DANCERS

Sergio Franco and his Mexican dancers were flown into this country especially for their appearance on January 11 at the American Museum of Natural History. With them they brought some twelve hundred pounds of costumes (for a company of five dancers!).

All of the costumes were designed and made by Mr. Franco after ancient codiciles and bas-reliefs. And never have we seen such dazzling regalia! There were gigantic feathered headdresses and trailing feathered capes in electric blues and crimsons. There were imposing gilt and lacquered masks, and capes adorned with hundreds of tiny mirrors. In fact, at the beginning of each number, one could hear the audience gasp at the breathtaking effect.

The same was not true of the choreography. Most of the pre-Hispanic dances, as Mr. Franco has recreated them, were too elementary in form to be suitable for the stage. After the initial effect of the costumes wore off, there was little to hold one's interest.

In the instances (notably THE BEGINNING, ALMAS OBSCURAS, and TRIPTYCH) where there was an attempt at creative embellishment of traditional thematic material, the result was naive and formless.

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PEARL PRIMUS and Company in "DARK RHYTHMS"

During the year or so since her return from Africa, **Pearl Primus** has been casting forth enticing nibbles of her African material in the form of lectures and dance fragments. But finally, in the first half of her January 14 concert at the 92nd Street "Y", she set herself to the task of presenting some of her African findings in serious concert form. The resulting dances were enthralling.

From the moment the curtain rose on Miss Primus crouched in the semi-darkness of her opening AFRICAN CEREMONIAL, one felt the transcendentally impersonal atmosphere of true primitive dance. And in the works to follow one grasped, as never before, the dignity, sincerity, and creative range of the African people.

A gentle spirituality pervaded the EGBO-ESAKPADE, a court dance of Nigeria. To a plaintive tune played by Charles Blackwell on a small wood and metal instrument called the lichimbe, Miss Primus, Frank Killebrew, vocalist Helen Tinsley, and eventually Mr. Blackwell, wove a reposeful, almost oriental pattern. This was followed by the gay Liberian FANGA, a dance of welcome that combined lively, extrovert steps with constantly shifting groupings.

In the FANGA the dancers seemed to trust the earth and sky as their friends, but in THE INITIATION, there was fear and distrust of unknown elements. The Initiate (Miss Primus) went through a solemn ritual whose turmoil and final peaceful resolution bore philosophic implications similar to those of Martha Graham's HERODIADE and JUDITH.

Miss Primus presented her male dancers to dramatic advantage in a WAR DANCE. Although the dancers were only four in number, the cleverly massed formations of the choreography and their own forceful projection made them seem like a veritable multitude setting out with spear and shield to conquer the God of War.

In addition to being a rich experience, this first half of Miss Primus' program was professional in every aspect, from the handsomely designed costumes to the imaginative lighting. But the second half landed with a thud. It was a sort of catch-all of modern numbers. The new ones were haphazard and improvisational, and the old ones (with the exception of HARD TIMES BLUES and GREAT GETTIN' UP MORNIN') have been outgrown by Miss Primus.

The attractive and serious company consisted of **Gloria Smith, Lorraine Greenberg, Charles Blackwell, Frank Killebrew, Charles Queenan,** and **Louis Paschall. Alphonse Cimber** and **Moses Miann** did their usual sympathetic drumming, and **Lionel Belasco** presided at the piano.

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DANCE AUDITION WINNERS

The annual Dance Audition Winners programs at the 92nd Street "Y" are a faithful barometer of the state of dance among the younger generation — the post-studio set, as it were. And it is pleasant to report that the state is both healthy and interesting.

There were no less than eight young dancers represented on the January 21 concert — that in itself being an indication of health. And their solos showed a fine balance of sincerity and sophistication. Instead of the usual political diatribes and navel delvings, one found fascinating semi-abstract movement studies like **Carol Barko's** DISCIPLE, **Charlotte Griswold's** STATEMENTS OF MOOD AND MIND, and **Marilyn Gennaro's** WAIF. One found sensitive projections of mood and atmosphere like Charlotte Griswold's SORCERESS: FROM VIRGIL and her SONG OF THE EMPTY COLD, **Marion Edelson's** THREAD OF FANTASY, and **Virginia Copeland's** LAMENT FOR ONE NEWLY DEAD and her lovely DANCE OF THE MOON.

On the more substantial side were the compositions of **Jack Moore** and **Miriam Cole.** Miss Cole can take movement fragments and twist them into unbelievable shapes — with ironic humor as in ACCUMULATED VIRTUE, or with grinding misery as in SO FETTERED FAST.

Mr. Moore's ESPRIT DE CORPS probed the conflict between self-realization and the necessity to conform in a pair of solos that showed a marked ability to select a theme and make it grow. And his CLOWN '51 was a sad-funny bit with a delightfully helter-skelter costume.

Sheldon Ossosky's QUEST FOR DECISION was a "self-expression" dance whose honesty and awareness of dramatic pulse lifted it from the purely personal to a communicative level.

All of the dancers where physically well suited to their vocation and showed evidence of sound training. Only Charlotte Griswold had balance trouble, and that despite the fact that she had perhaps the most lithe and fluid dancing instrument of all.

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MERCE CUNNINGHAM

Merce Cunningham, the gentle iconoclast of the modern dance, indulged in his annual idol-breaking on January 21 at the Hunter College Playhouse. The broken idols had to do with the musical portions of the program, as well as the dance. And this stands to reason, for John Cage, the Musical Director, (and composer of the music for the dances), thinks in precisely the same fashion as Mr. Cunningham.

Beethoven once said that in a musical composition the pauses are as important as the sounds. But in Beethoven's case, as with most great music, the sounds are beautiful enough and interesting enough to stretch across the pauses and give them meaning.

The overtures by Morton Feldman and Christian Wolff consisted of lonesome tootles and squeeks separated by stretches of bleak silence. According to the program note, the sounds were left to the choice of the musicians, the composer having indicated only timbre, register, and time values. After an endless stretch of these boney geometrics, we were thoroughly relieved to have the curtain rise on Mr. Cunningham and his stunning little company consisting of **Dorothy Berea, Mili Churchill,** and **Anneliese Widman.**

The four dancers, moving with a single pulse, embarked on a journey of sixteen short compositions without titles. They seemed to dwell in a strange nirvanic world peopled by primitivism, mysticism, and the realm of lost childhood.

In one dance the girls entered dressed in pinafores and pulling one of their number in a basket. With the solemn earnestness of children they played a little dance game and then departed. The childlike feeling was also carried out in Mr. Cunningham's solo bout with a folding chair.

For primitivism we had Mr. Cunningham's animal-like solo during which he shouted and grunted. This was followed by an equally primitive jazz satire by the girls.

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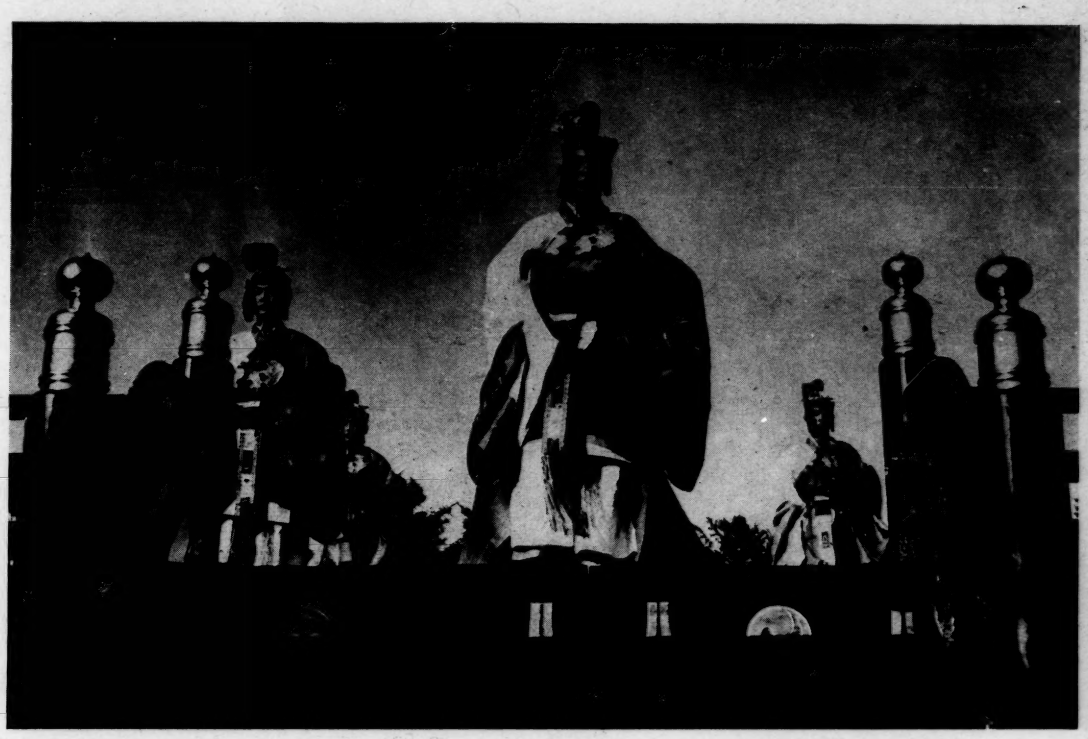
theatre dance in Japan today

by
Faubion Bowers

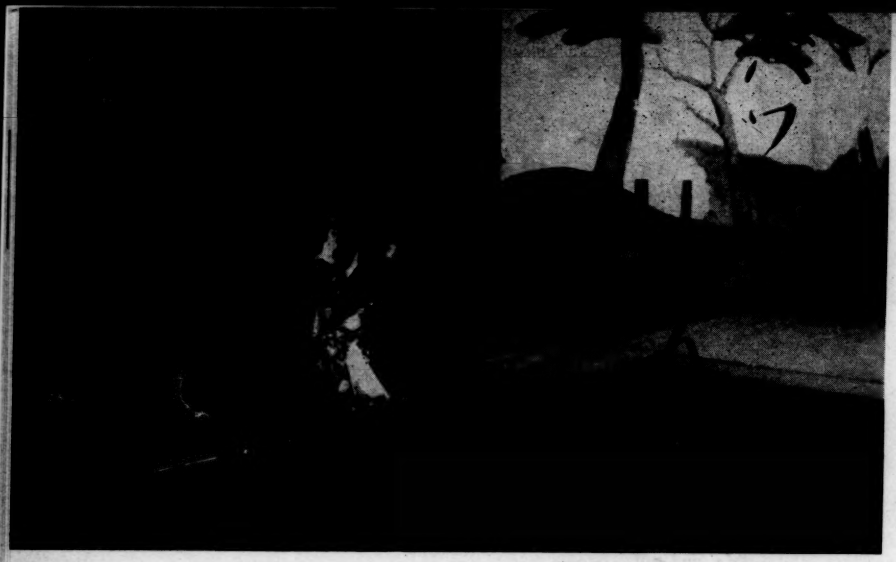


The Palace dancers in an outdoor performance of BUGAKU. The costumes are derived from 9th century T'ang Dynasty styles of noble dress. The black transparent hats are symbolic of the dancers' connection with the court.

IN the early days of the occupation of Japan, a friend once asked me to explain why Japanese dancing makes people speak with such exorbitant praise. I, who have been deeply interested in Japan's theatre arts since my first visit there in 1940, tried to answer. Inevitably, it appeared that the only proof of great art is by direct experience. We went to the Gekijo, Tokyo's largest undamaged theatre, where one of the most celebrated dances, *Musume Dojoji* (The Maid at Dojoji Temple), was being performed that month.

The legendary story is that of a beautiful village maiden who fell in love with one of the local priests. The priest, having taken vows of celibacy, rejects her advances. The maiden, in her venom at being spurned, turns into a snake and pursues the priest. Terrified, he runs to the huge

A typical costume for festival street dancing, common on holy days, particularly in the provinces.



The maiden in MUSUME DOJOJI, making her way towards the temple. The stage passage through the audience is a characteristic feature of the Japanese stage and is called "hanamichi" (flower passage). The maiden is played by the late Kikugoro VI at the age of 63.

theatr

歌舞伎

temple bell which, by a miracle of heaven, falls down and covers him. The snake coils around the bell, and the heat of her fury melts the metal. The priest, snake and bell dissolve in flames.

The actual dance performed on the stage is the ghost-memory and re-enactment of this traditional myth. On a certain day a beautiful maiden asks admittance to Dojoji temple. The priests are shocked by this brazen request and remonstrate. She explains that she is a temple-dancer travelling from place to place to collect funds for the reconstruction of a nearby temple recently destroyed by fire. They finally admit her to the temple where she performs her sacred dance. In the course of the dance she malevolently casts her eyes at the new temple bell. The priests become alarmed and try to prevent her from dancing further. The bell falls over her. There ensues a comic dance-interlude by the chorus of priests. Suddenly the maiden re-emerges in the guise of a fearsome snake-demon. She battles with the priests who fall back in alarm, and climactically mounts the bell in triumph.

Told in words, the dance sounds dry. In actual performance, with movement and gesture, it is an exciting experience. Costumes are gorgeous and elaborate, with silks of many colors, heavily embroidered brocades of silver and gold. From the top of the stage hang rows of paper cherry-blossoms. To the right is an enormous papier-mache bell, suspended by a thick cord of white and red twine which drapes across the stage. The two-hour dance of the young maiden is divided into several uninterrupted sections requiring altogether nine different changes of costume. These changes are effected on stage during the course of the actual dance. The dancer, as part of the dance movement, removes a few basting threads from the long sleeves and thick hem of the kimono. With the rhythmic changes in the music, a crouching attendant in 18th century formal dress pulls off the outer covering. In the flicker of an eye, a brilliant new costume-change of contrasting color is revealed. This convention of costume change before the audience is technically called *hikinuki* (literally, pulling and shedding). The nine changes in the Dojoji dance symbolize the snake, for in Japanese mythology, the snake, and not the cat, is supposed to be endowed with so many lives.

During the dance various extraneous properties are used by the dancer: fans, a blue and white hand cloth, a tall hat of golden paper, tambourines which have tinkling metal discs inside their ornate covering, and small golden drums. The background of the wide stage is decorated with artistically drawn paintings of the temple and its environs. Across the back of the stage, the orchestra of a dozen singers and an equal number of musicians intone the music to accompany the action.

As the dance increases in speed and tempo, its excitement grows. Gradually it becomes more and more apparent that the maiden is a snake in disguise. Finally when she appears in her true colors with a visage of painted streaks and a vermilion mane, the pitch of excitement in the audience is intense. Spectators call out shouts of praise — naming the actor by family name as well as his number in generation of actor-dancers. Climactic poses and pauses in the dance are punctuated with these loud shouts of approval from the aroused audience.

At the end of that day's performance, my friend, completely convinced, said, "Now I see. Certainly more perfect dancing is not to be found anywhere." This was

also the general consensus of opinion, not only among the Japanese naturally enough, but among the Occupation personnel who attended the Allied nights of specially arranged dance and drama programs. *Dojoji,* however, is only one dance among many other dances, and among many other generic types of dances of which Japan can boast.

MECHANICS OF THE DANCE

Because of my friend's deep interest, I took him to some rehearsals and training periods. By watching these one can get at the 'back and beyond' of Japanese dance and can begin to develop and understanding, rather than remain content with mere enthusiastic appreciation of the brilliant and glamorous stage performances.

While the following is a brief outline of some of the basic principles of Japanese dance in general, it is more specifically and particularly a description of Kabuki dance. Kabuki contains the dominant dance form of Japan today, and dates from the 17th century. To this day its dances have been traditionally passed on from generation to generation.

The training of a dancer in Japan starts at an early age, usually around five or six, and a stage debut is not uncommon from this time. Japanese theatre affords ample opportunity for children's roles, and many group dances have a leaning towards 'staggered height' — that is, where the dancers' heights range from adult size down to tiny children who are scarcely able to follow the elaborate movements of their elders. Audiences indulge them in their mistakes, and carefully watch for signs of promise in these children.

Only men perform Kabuki dancing, even in women's roles. The one exception is at geisha festivals where leading geishas imitate their favorite Kabuki stage stars and do 'scenes from favorite dances'. Actors and dancers of female roles are called *onnagata,* and their study is long and arduous. The result through the centuries has been that the stage developed an idealized woman — more feminine than an ordinary woman, and one whose gestures are so stylized and graceful that even the delicate geishas are envious of the *onnagata's* behind-the-footlights charm.

Onnagata students start first to develop a feminine walk. They practice with a sheet of ordinary letter-paper held between their knees. If it falls, then the proper

The concluding passage in the drama MUSUME DOJOJI, when the maiden reveals herself as a snake.

theatre dance in Japa

道行旅路花聟

feminine posture has not been correct. This forces the feet to be slightly pigeon-toed and to slither across the floor with the body slightly swaying. The opening of the kimono which extends down the front of the body to the floor, must not be disturbed by the walking movement. The heavy wigs, which sometimes weigh as much as twenty-five pounds, force the head to give gently from side to side, balancing the shift in weight with the body's motion. Elbows are held at the hips, and even in the more athletic female dances, they rarely leave their proximity to the waist. Fingers are always held close together; sometimes to break the monotony of the hand's flat surface, the fourth and fifth fingers of each hand are slightly crooked and bent to give a characteristically Japanese, assymetrical contour. The thumb is sometimes curved under and held close to the inner palm — otherwise it is held tightly at the side of the index finger. Occasionally the gesture of pointing (which is used often in the sense of playful teasing) necessitates a gentle curving of all the fingers, leaving only the index-finger extended.

Players of men's parts (*tachiyaku*) effect an opposite body position. Fingers are generally splayed wide apart or held in a clenched fist position. Men's knees never touch; and elbows are held away from the body, pointing slightly outwards. The movements are bold and vigorous.

Dance in Japan is accompanied by an orchestra of *samisens*, flutes, drums (sometimes in modernized dances by *kotos* — a flap harp played horizontally), and by groups of singers. *There is no abstract or psychological dance*, and the connection between song-words and dance-movements is inseparable.

Japanese dance movements are determined in one of three ways for each dance-section:

1) the gestures of the dance may follow each word and enact it in mime;

2) the dance may describe in general the atmosphere, mood or meaning of the phrases without following the poetry literally; or

3) the dance-gesturing may form puns, a kind of plastic paranomasia, on each syllable of the words. This latter form of gesticulating is exceedingly complicated and requires not only a mastery of the language and poetry of the song, but an immediate and intimate knowledge of the swift-changing and abbreviated gestures symbolic of the fragmentary sentences.

A puppet dance, showing a princess with her loyal retainer, as they journey (michiyuki) to her lover's rendezvous. Three men are required to operate each puppet. The two lesser operators are dressed in black, with cowls, to create the impression of invisibility.

The majority of Japanese dances are traditional. While each of the numerous schools and styles has altered many of the precise movements, a student-disciple must follow as closely as possible the century hallowed movements of his teacher. *Only after becoming a consummate master, can a dancer have the latitude to create new dances, to originate new styles or new versions of old dances.*

In all Japanese dancing, movements are highly attenuated and suggestive (as opposed to literal). At times the dance seems so ethereal and so remote from normal, everyday muscular activity, that the dancers appear almost immobile. This type of dancing is particu-

人形浄瑠璃芝居

The actors Kikugoro and Baigyoku from the passage michi yuki from the drama CHUSHINGURA.

larly characteristic of Osaka and Kyoto, and sometimes is so subtly and delicately delineated that an entire dance can take place in a space of a few square feet. The spectator is dazzled by the controlled tension and interiorized concentration of the human body. The dance may be completely understated, undermoved, and yet fully expressive and provocative of profound emotion. Perhaps in this aesthetic practice of suggestion and understatement lies the genius of Japanese dance.

One of the greatest delights in Japanese dancing, and the major reason why women continue to be absent from the Kabuki stage, is that a high percentage of the repertoire requires roles where a woman begins the dance but later turns into a demon, or is possessed by the spirit of a lion, a spider, or a malevolent force. The latter part of such dances requires a contrasting physical exertion and virility that the slender and small physique of Japanese women can not sustain.

Among the most difficult parts of Japanese dancing is *ogi no sabaki* or fan tricks. The fan is the most significant characteristic of Japanese dance. All dances, at least for part of their duration, make use of fans. The fan helps the symbology of Japanese dance gesture-language. It may serve as a falling leaf, a tea-cup, a letter, a moon rising behind a hill, a flute, a sword, or merely as a decorative adjunct to the dancer's movements. Many of the *ogi no sabaki* require virtuoso handling. the fan is made to whirl and spin to look like ricksha wheels. It is tossed in the air to turn over and return to the hand. Sometimes when the dancer has finished with the fan, he throws it, still spread open, backwards over his shoulder into the waiting hand of an attendant who catches it in mid-air. Often a dancer will use two fans, repeating consecutively each trick of twisting and turning with the right and left hands. The proper handling of the fan is difficult. Teachers say that, "for a real dancer the fan and the hand are one. The fan in use is no more than an extension of the arm." The arm of course is an extension of the body; and the body in dance, to the Japanese, is an extension of the meaning of the song.

TYPES OF DANCE

There are numerous types of dance in Japan. There is of course folk dance, and the more remote from the cities one goes, the more intricate and frequent become the street dances and dance festivals of the people. There are also other subsidiary types of dance which are performed in temples or in places where privately erected stages are possible. The main forms of

(*Continued on page* 38)

Modori Kago, a shosagoto, in which a young kamuro (courtesan) dances for the palanquin bearers, Baiko, Fukusuke and Shoroku.

a FAIRY, a PANCAK

by

Josephine Schwarz

It was half past four on a Wednesday afternoon in January. By all rights, the studio should have been bright with sound. The piano. The teacher's voice. The thud of small, well-fitted ballet shoes. But no such sounds filled the big, cheerful room.

The pianist stood quietly in front of the piano stretching her torso upward to rest a small ache between her shoulders. I sat on a bench watching interestedly four knots of little girls as, with heads together, they whispered in the far corners of the room.

A minute passed, The little knot in the east corner broke up and came toward me with broad smiles on their faces. They sat down on the floor at my feet. The west-corner knot followed immediately. A moment more and the group from the south corner joined the others looking very sheepish. The whispers from the north took on a hissing sound. An argument was being waged. Another minute passed. The hissing grew louder. I waited for what I considered a decent time (a ½ minute more) and then said, "You little girls having trouble?"

Three pairs of stormy eyes turned toward me. Three little noggins nodded vigorously.

"Suppose, then, you each dance what you want to," I suggested.

"But they don't FIT!" objected one of the three.

"Never mind. You must stop planning now or we won't have time to see you dance at all. Come! Sit quietly and we'll have a look at what you've tried to plan. You're last though, 'cause you finished planning last."

The three stubborn little dancers came stalking across the studio and plunked themselves on the floor with the others.

I nodded my head to the first group who had seated themselves at my feet and made a mental note to try and keep the last three rugged individualists separated during future improvisation periods.

The four little girls from the east corner had a moment's consultation with the pianist. Then three of them timidly took places at the barre and the fourth assumed a forbidding attitude in the center. The pianist's face was amused as she started playing familiar plié music. The three at the barre wabbled and shook as they pliéd with knees turned in, feet pronating horribly, and backs miserably humped. The forbidding one clapped her hands in time to the music and became more severe as she pointed to her own straight back, turned out knees and strong, steady feet. A few measures later, the tune changed to familiar battement tendu then to rond de jamb and grand battement. The little girls at the barre neatly MIS-performed all the exercises. The young teacher became frantic. Suddenly she clapped her hands and motioned the three to the center. In less time than it takes to write, the little scene became a follow-the-leader dance. The teacher led her three pupils through half a dozen steps which she executed to the best of her ability and they to the worst of theirs.

The small audience seated on the floor had begun to titter at the beginning of the scene. The titters ended in a gale of laughter as the three little pupils dashed weeping from the center of the studio and the teacher dropped into a sitting position on the floor holding her head.

"That isn't hard to guess", I said, "Karen, you were the teacher and Barbara, Mary, and Sue were supposed to be taking their first dancing lesson. Right?"

With broad smiles and vigorous nods, the youngsters agreed.

"April, your group is next. Whisper softly to Mrs. Parsons so we can't hear."

The four little girls in April's group held a soto-voiced conversation with the pianist and took places in the center kneeling on the floor.

Soft music filled the studio. After a moment or two of observation, there was no doubt that four large flowers were unfolding petals and leaves as they grew upward

photos: HARRIS-WALTON, New York

and an ELEPHANT

improvisation — one teacher's experiences in the classroom

line drawings by DOUG ANDERSON

toward the sun. The music swelled and three of the flowers left their stalks and danced lovely improvisations. As the music returned to the soft opening phrases and finally came to a sweet hush, the flowers finished as they had begun. Four small kneeling bundles of young, creative dancehood.

"That was lovely," I said, quietly trying to sustain the mood created by music and dancers.

Then turning to the audience at my feet I asked, "What do you think they were?"

"A water fountain," guessed Karen.

"No," said Sarah Jane, with a superior smile, "a water fountain would have rippled like this," raising her arms and showering them down. "They were flowers. Weren't you?"

"Yes, we were. But what kind?" questioned Bessie.

The guessing got a bit out of hand.

I interrupted. "It doesn't matter. Just so you did your dance well enough to be recognized as flowers. That's the important thing. But, I want to ask a question. Bessie, you had such lovely space pattern, but why didn't you make any floor pattern in your flower dance?"

"Well, flowers can't move around. They're PLANTED. They only grow and open their leaves and petals."

"Yes, I know," I replied, "but you are a little girl trying to give the illusion (remember I explained that word last week) of being a flower. You can't really BE a flower. And since every good dance should have rhythm, space pattern, and floor pattern, you could have made yours better if you had moved in lovely designs on the floor along with the pretty patterns you made with your arms and body in space."

"Yes, but," said Bessie thoughtfully, "you told us that if we danced like a tight rope walker in a circus we could just go back and forth if we wanted to and didn't have to make interesting floor patterns, because it would spoil the 'llusion. And I didn't want to spoil the flower 'llusion so I didn't make floor patterns."

The face was so serious, the eyes so troubled.

"Oh, I see," said I, "well that's all right then."

And I thought, "It takes time getting all these creative do's and don'ts straight even in my mind."

"Now, Sally, your group next. Time's flying."

Up bounded the third group and Sally spoke for them since she had been addressed. "We have to announce ours 'cause you'd never guess 'cause we don't have costumes."

"All right", said I, "what's it to be?"

"Chairs," said Sally in a delighted voice, "just chairs. And Sue's going to be an umbrella."

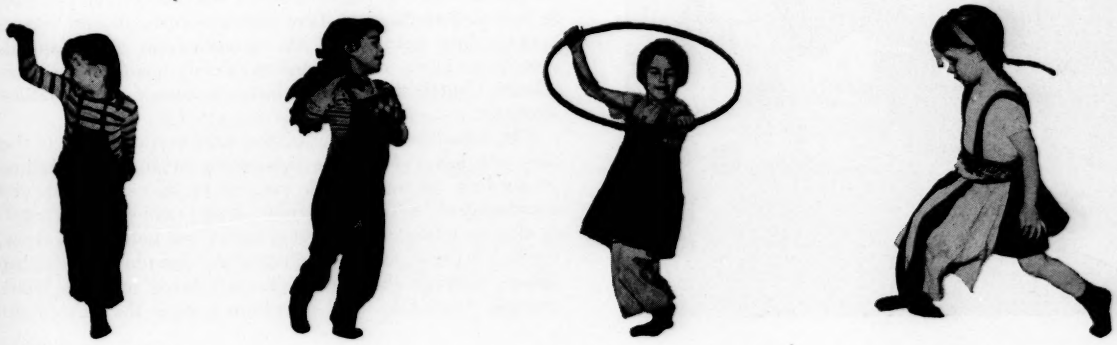
Neither I nor my pianist changed expression. We did exchange glances.

As the children took their places in the center, I knew she was trying frantically to dream up some chair music. I was wondering what a chair costume would look like, plus deciding to make a special speech next lesson on why to try not to dance chairs, umbrellas, stoves, doors, pogo-sticks, and all other inanimate objects which sometimes cropped into the heads and out of the feet of some of my youngsters. But after the wild success of the chair and umbrella dance, I decided to leave well enough alone in the hands of my young flock.

The chairs were the collapsable kind one uses on porches. The umbrella was obviously of the beach variety. All must have been of ancient vintage for they kept collapsing over and over as they stiffly stalked about the studio making good use of the three well-taught elements necessary to a good dance, *rhythm*, *space pattern*, and *floor pattern*, plus using a fine dynamic quality as yet unmentioned to the youngsters.

The dance over, no discussion followed. I felt a bit inadequate. I simply said, "Fine! And now let's see what our last group was having so much trouble about. Do you want to keep it a secret or announce it?"

(*Continued on page* 34)



the regional dances of FRANCE

by Baird Hastings

BRETAGNE — A Passepied

BASQUE — A Jota

It was Pierre Bourdan who wrote, in the first chapter of his CARNET DE RETOUR, that every part of France has its own odor, but that the overall characteristic scent was that of the *land* — in which one discovers those of man, animal and plant intermingled. And the folklore of France has indeed numerous varieties — all of which are linked to the essential national traits. The base of folklore is that it is for the mass and not for the restricted public which attends professional performances. Folklore is tied to collective psychology, and to customs — past, present and future — which effect large segments of the population, and dance is one of the most important elements in folklore.

In France the most significant dances are found in the provinces having an ethnological background, such as in Brittany, in the Basque country, or on the other hand those parts which have not been swept by frequent wars, such as in the hills of Auvergne. In each of these defined sections one has several distinct styles — to such a point that it is no longer the theme but rather the execution which is important. For folk dance retains its spontaneous character, and enthusiastic performers vary the relative monotony with frequent embellishments and improvisations.

The inspiration of the earliest folk dances comes from the primitive regions and ritual and war dances. More recent additions to the repertoire are related to artisanry. Others are divertissements, born as a result of court celebrations, observations of animals, lovemaking, local legends or spontaneous amusements. And it is certain that while some folk dances were derived from noble divertissements, mostly the aristocrats who witnessed popular dances, liked them and took them to court with them, whence they passed to the salon and the theatre (for example, Henry IV in 1597 learning the Passepied of Bretagne, which then passed through the various stages).

Today French folk dance is in danger of disappearing despite vigorous efforts by Roger Blanchard, the Martel Brothers, Madame Langevin, and Rolf de Mare, but even in our industrial age there are new groups and dances coming into being, and the international folk festivals greatly promote comprehension among peoples. Brittany, Alsace, Cantal, the Alps all have important manifestations annually.

The basic characteristic of the dances of Brittany is that they all have concentric movements with the evolutions proceeding leftwards with respect to the sun. They are accompanied by the bombarde (drum) and biniou (pipe), or else by a song. In the first category one notes the Gavotte, the Bal à Deux, the Bal à Quatre, the Jabadao, the Ribbon Dance. Among the "sung dances" there are the Jibiri, Stoupik, Gymnaska, and in certain regions the Gavotte des

AUVERGNE

A Ronde

Montagnes, Danse à Baguettes, and numerous Passepieds. The Shepherd dances are prolonged and frenetic, and very difficult — the executants often ending in a state of insensibility. Near Morbihan one may see poetic dances with such names as Ridées, Pontivy, Baud, Locmariaquer.

In the Berry one finds the solar and lunar dances, as well as those based on the play of the sexes. Performing the solar dance the participants turn to the left, in the lunar to the right. The bourrée in the land of George Sand is very special, but whatever its name, Bourrée à Droite, Bourrée à Trois, Bourrée des Crapauds, Bourrée Tournante, Bourrée Chainée, it is always accompanied by the hurdy gurdy and the bagpipe.

Madame de Sevigné was charmed by the Bourrée Limousin in 1676, and even earlier Marguerite de Valois had waxed enthusiastic over this dance which served as a model for one of the basic steps in academic classic dance. Listing the various forms it assumes in folk dance makes clear its importance in this line: Bourrée Waltz, Bourrée Confolentaise, Bourrée Ronde, Brigueil. The other specialities of Limousin include: Lou Pelele — danced by groups of four dancers (perhaps of Spanish origin), L'Eau de Roche, La Guimarde (a male dance performed with the aid of a baton the length of a broomstick). Then one still finds the Menuet (based on the court dance), the Bal Vieux, the Bal d'Abzac (a series of dances inspired by animals — such as two cocks fighting over a hen), Les Crepes — a charming mimic of making pancakes, and finally Les Chainettes.

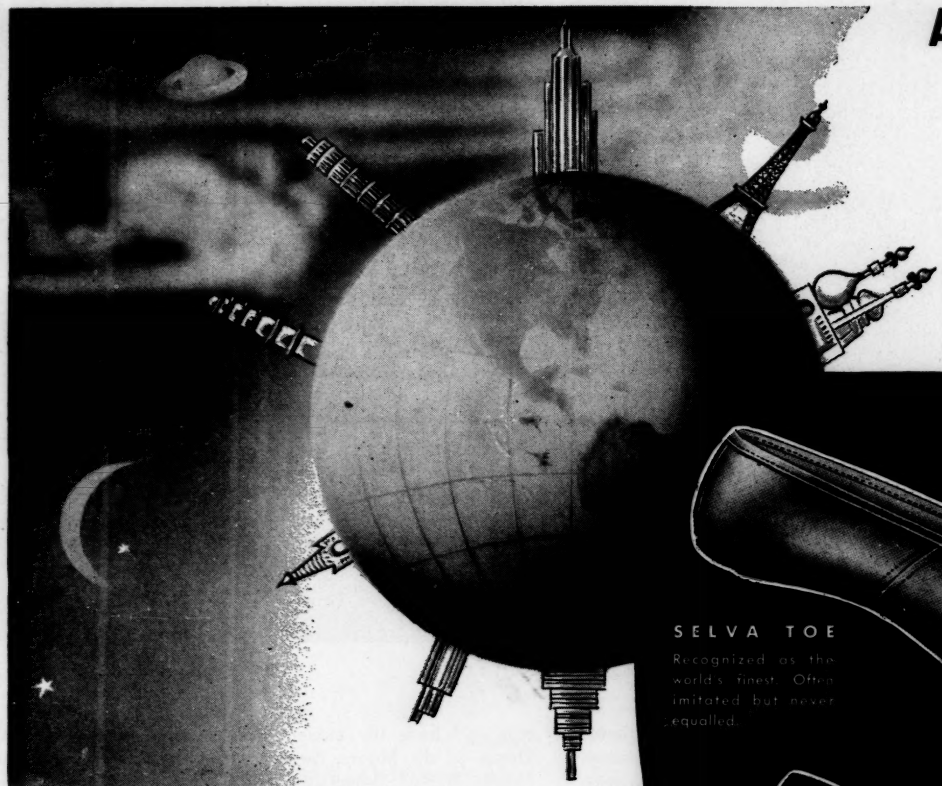
In Provence one finds the folk dance resembles the classic dance — steps like assemblées, entrechats, ballon are performed to the cadence of the Galoubet (pipe) and the drum. The Farandole, the Branle de Saint Marc, the Mazurka, L'Anglaise are some of the most popular, but one still finds the ancient dances such as: Les Olivettes, Dance of the Moors, Sword Dance, Harvest Dance, Wheat Dance, Barley Dance, the Crazy Horse, the Sewing Girls, Midsummer Night Dance, Sun Dance, the Omelette, the Artisanat, then the divertissements — Rigaudon, Moufalinas, Quadrilles, and more than twenty others.

Let us take the space to describe in some detail one of the most fascinating dances, the "Ba'cubert". This Sword Dance is only performed once a year, on the sixteenth of August, in the little village of Pont-de-Cervieres (in the community of Briancon). Various sources have been suggested as to its origin. One is Bacchus but the more probable is Bal Couvert. It has been performed for more than four centuries, and the choice of the date is probably related to Saint Roch, whose day it is, in view of the fact that Saint Roch is the patron of the plagued, and Briancon experienced numerous plagues in the fourteenth century. The long and complicated dance, coming perhaps from ancient times, perhaps from the Saracens, calls for nine bachelors to perform its complicated steps, and each role varies, while the entire dance terminates on a cry of alarm.

Now we come to the most famous dances — those from the Basque country — which we will enumerate successively moving eastward from the western coast. The Fandango is king in Bayonne — the principal city of Labourd. In some places it is danced by both sexes and in others by the men alone. There are twenty-one different "Sauts Basques", but the musicians never play them "straight through" preferring to vary them with simpler quadrilles and contradances. In this region one may also see the Mascarade — a Parade in which the Royal celebrations are mimicked in great pomp, with elaborate costumes and

(*continued on page* 37)

AT RECITAL



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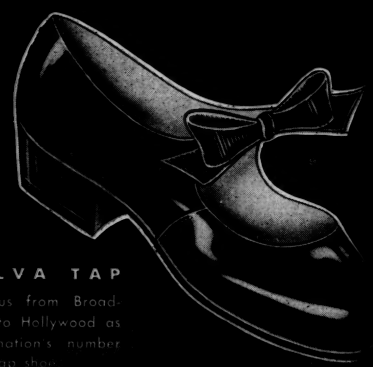

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books for the dancer

continued from page 15

limits of the limited world of dance.

Probably this essay should form the skeleton for a more inclusive book on the same subject, for in this necessarily abbreviated outline, Mr. Sorell has a project for an imposing book, which surely he is well equipped to write, let us hope, at some day in the near future.

H. D.

•

THE VICTOR BOOK OF BALLETS AND BALLET MUSIC

by Robert Lawrence

pub. Simon and Schuster, at $3.50

This is an excellent addition, not only to the collection of Victor Book of Operas, etc. but to every dancer's bookshelf. This work will find a ready place next to the Beaumont Complete Book of Ballets.

Robert Lawrence knows his subject both as musicians and ballet critic. He was for several years dance critic on the New York Herald Tribune and is now associate professor of music at Tempe College, Arizona, and conductor of the Phoenix Symphony Orchestra.

The first 22 pages are devoted to Ballet Perspective, a brief history of ballet starting with the founding of the French Royal Academy of Music and Dance in Paris in the 17th century, and continuing through successive professional developments to the present working choreographers, even including a section on the work of Doris Humphrey and Martha Graham.

The body of the work, nearly 500 pages, is devoted to the description of 130 ballets, all but a few of them in the repertory of companies performing in the United States; consequently of immediate interest to our vast dance audience. Each ballet is described in some detail, with dates of first performance, choreographer, composer, dancers, etc. accompanied by quotations from the score. There are over 200 photographs of dancers and ballet scenes illustrating the various works.

Following the ballet descriptions is a Selective Discography of RCA Victor Recordings. There is a General Index, an Index of Choreographers and an Index of Composers.

A long awaited and invaluable reference work, this book is carefully and well compiled. It would be too easy to quarrel with omissions and comissions, but we trust a second edition will correct early mistakes and will include the new and important works continually being added to notable ballet choreographies.

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Name The Dancer
WINNERS

LIKE the courtiers in the story of Columbus and the egg, you'll probably find it all so easy—*after you've seen the answers.*

Of the many, many Answers and Comments that were received, the Winners were chosen for their perfect score in naming the dancers, plus their helpfulness and interest in commenting on the Young Dancer Section.

Three beautiful framed Degas reproductions have been sent to the Winners, and to the Runners-Up have gone their lovely colored dance book-plates.

The Winners are:

Juliana Gallagher, 350 West 55 St., New York 19, N. Y.

Catherine Grabosky, Locust Road, R.F.D. 4, Greenwich, Conn.

Roberta Klakowitz, 100 Yerba Santa Ave., Los Altos, Calif.

The seven Followers-Up, who were also perfect in the scoring of Answers, are:

Patricia Dowling, 44 South Lake, Ponca City, Okla.

Ingrid Groen, 186 Rider Ave., Malverne, N. Y.

Irma Korn, 817 East 175 St., New York City

Nancy Mount, 32 Brompton Road, Garden City, N. Y.

Shirley Neger, 115 Sheridan Ave., New York 56, N. Y.

Maureen Parris, 243 Long Lane, Upper Darby, Pa.

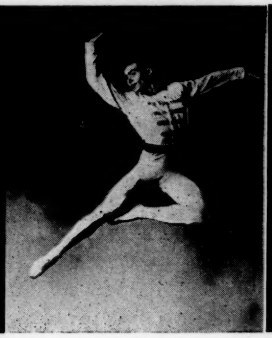
Joyce Anne Sidimus, 1800 Albemarle Road, Brooklyn 26, N. Y.

14. Gene Kelly

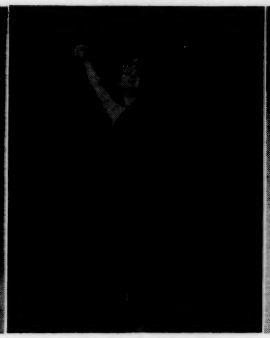
More Contests Coming Up!

Anton Dolin

9. Igor Youskevitch



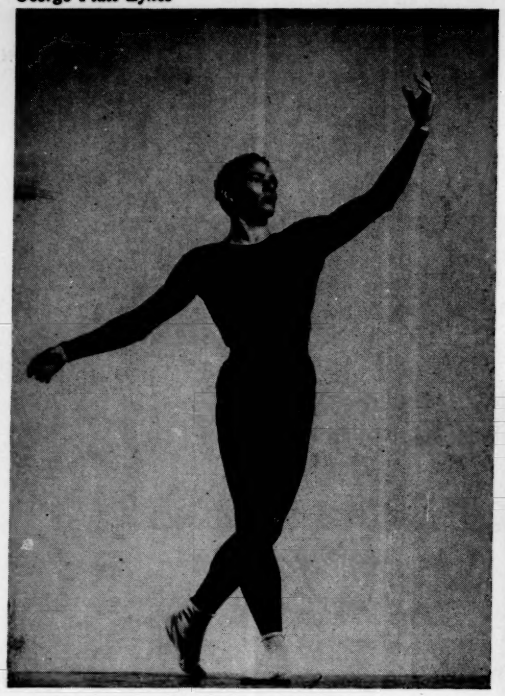
10. Isadora Duncan



11. Patricia Bowman

13. Tamara Karsavina
12. Vaslav Nijinsky

George Platt Lynes



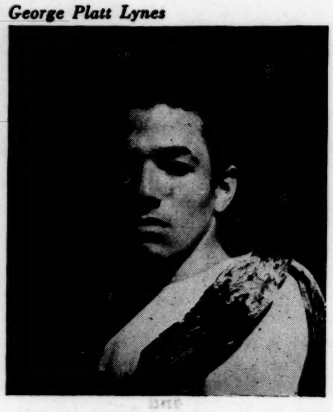
In the Bizet-Balanchine SYMPHONY IN "C" Francisco Moncion, soloist of the New York City Ballet.

Young Dancer's

dancer of the month

FRANCISCO MONCION

George Platt Lynes



by Walter Owen

ONE day in 1939 Francisco Moncion turned the pages of a movie magazine and stopped to look hard at some pictures of dances created by George Balanchine for the "Goldwyn Follies." Two days later he sent a note to the School of American Ballet, where Mr. Balanchine was teaching, requesting a brochure of classes. The severity of the requirements scared him off and he decided to forget about it. At a gym class at the YMCA, where he went regularly to keep in trim, he met a friend who invited him to watch the professional class at the same school. He went, and the matter was settled. He enrolled in Muriel Stuart's class, has been with the school ever since, and has made rapid progress.

In fact, he has recently returned from London where he was one of the great successes in the brilliant season of the New York City Ballet, of which he is one of the leading male dancers. The current New York season at City Center shows him in several new roles in addition to the many he has created, among which are that of the Dark Angel in Balanchine's "Orpheus", the Host in Jerome Robbins' "Guests" and his wonderfully dignified Prince Ivan in the Balanchine recreation of "Firebird." He is given much credit for his fine support as partner to such ballerinas as Maria Tallchief and Tanaquil LeClercq, as well as to his well thought-out characterizations.

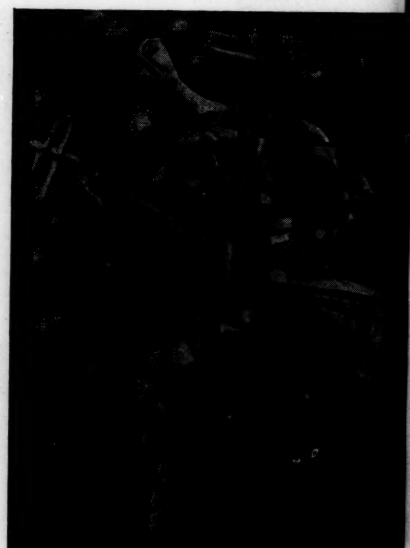
Frank, as everyone calls him, is quiet, persevering and hard-working. He was four when his parents brought him to this country from the Dominican Republic, which is on an island in the Caribbeans. He studied aviation mechanics in high school, and until he saw that fateful magazine spread, he expected to be working in an airplane hangar the rest of his life. Instead, still in his late twenties, he has already been dancing professionally for many years, with only a short interruption for Army service. First there were Broadway shows in which he was in the corps de ballet, then a period of working with young dancers in the short-lived American Concert Ballet. In 1944 he joined the Marquis de Cuevas' Ballet International as a member of the ensemble, but he was quickly recruited for solo parts. His role of Sebastian in the Menotti-Caton ballet of that name is well remembered.

Since then his principal activities have been with Ballet Society and the New York City Ballet into which it evolved.

Besides dancing and reading he also loves to paint, and although self-taught, is very accomplished. He finds that painting relaxes him when he comes home tired from a day of rehearsals and performances. His first pictures were architectural and still lifes; but after dancing the lead in "Jinx" he became interested in clowns, and has painted a series of colorful clown studies. One of them, showing that he doesn't roam too far from dancing even when he paints, is shown on this page.

And recently Frank's begun to be concerned with another aspect of the dance. He's thinking about choreographing a ballet.

Painting by Francisco Moncion



photograph by Walter E. Owen

BOOK REVIEW

THE STUDENT DANCER

By Regina J. Woody. 276 pp.

***Houghton Mifflin Company.* $2.75**

It's here! A novel that's fun, exciting and yet doesn't give you that feeling of "well —??" when you have turned the last page. Regina Woody's book can be for you whatever you want it to be — a romantic story full of interesting people, a career guide, or a blue print for that future summer vacation in New York.

All initials on this page are by Arline Thomson, and are reproduced from the STUDENT DANCER by permission of the Houghton-Mifflin Company.

The Stakine School of the Dance is the mythical peg upon which the author has chosen to hang her charming tale of Janet, a young dancer, who comes to New York and searches out all the personalities and experiences of the dance world. Janet wins the scholarship to the Stakine School that Nita, her best friend could not accept. Here she finds not only the problems and excitement of dormitory life but those of the aspiring young dancer as well. What happens when she begins to choreograph, secretly, the dance assigned to another and becomes the victim of an intrigue created by Veronica, a fellow-student, provides a story of real suspense.

Janet's new friends are legion — Rosie, the ever-hungry future ballet teacher who would be better than she is, Monsieur Stakine, the autocratic and very French master of the ballet school, Pat the acrobat, descendant of a long line of circus folk, Alankar, the dreamy, soulful artiste, and Johnny King, the handsome young choreographer — these are but a few of the personalities whose problems are woven into this highly absorbing story.

While her friends, Janet herself, and the school are supposedly unreal, their experiences are interwoven and set against a background of familiar names and places so that Janet looses her unreal quality and soon the mythical and real are one, and her tale becomes the ideal quest of the ideal student. Practically nothing of interest pertaining to the dance world has been omitted from this novel. Dance publications, the dance "greats" — La Meri, Graham, Kaye, Shawn, etc. — libraries, museums, schools, Jacob's Pillow, Capezio's, Janet visits or learns about them all. The descriptions and the interesting bits of biographical information are part and parcel of the unraveling story. Even the letters at the end from the dancers Janet has met in the book add to the feeling that you've been taken backstage. You have penetrated the circle of the great and the aspiring great.

As a whole, Regina Woody, has written more than a carefully conceived, interesting novel. One of her characters ably states the purpose of her book. "You will see many kinds of dancing during the next eight weeks. Some you will like, some you won't. But all of it is important to you as students. Study, read and practice. Look down on no kind of dancing whether you understand it or not. Once you have visited a class in Negro Primitive, in tap, or Indian gesture, you will understand what I mean. Remember that each kind of dancing has its own vocabulary and that each one is about as difficult to learn as the other."

Mentioning the debit side, one could say that while Janet reacts normally to the situations imposed upon her, and Mrs. Woody's knowledge of young psychology is great, our heroine is perhaps too nice, too much without guilt. One is always a little too sure of the silver lining in her cloud. Perhaps the author, who danced under the name of Nila Devi, had successful Paris and London seasons in 1912, and knows the difficulties even a student dancer encounters, has purposely created, as a complement to the ideal outlook, the ideal student, — intelligent, inquisitive, sincere, modest, hard-working, etc.

The Student Dancer is the middle book in a series of three. The forthcoming two novels will deal with the young Janet, age 8-12, and the other with Janet's experiences in college and at the opening of her professional career.

Reviewed by Genevieve Oswald

George Platt

ANCER

'O SECTION

Young Dancers HERE and THERE

Top, reading counterclockwise:
1. This is Eva Rubinstein, pupil of Mme. Maria Bekefi in Hollywood. The accompanist is no other than the world-renown concert pianist, Artur Rubinstein, Eva's father. In case the concert business gets slack, Mr. Rubinstein, your dancing daughter can keep you busy.

2. Look again! The famous grown-up in this intermediate children's class at the School of Ballet Repertory in New York City is a hard-working and regular pupil. Teachers Thalia Mara and Arthur Mahoney have permitted her to join because it's the only suitable class that fits her busy schedule. In fifth position from left to right: Nora Muchnik, Valerie Wallace, Roberta Rubien, Lily Pons, Barbara Berger (hidden) and Susan Troy.

3. The camera's almost as interesting as Graham-trained teacher, Jane McLean. Nevertheless, the class for five-year olds, a section of which is shown above, is very absorbed as they sit "high" and "feel for air". Left to right: Margene Martin, Carol Sue Heck, Sally Lentz, Susan Lentz and Carol Lynn Hariuchi. Miss McLean's studio is in Denver, Colorado.

4. It looks good to see a ballet class composed of boys. At the Chicago school of Bentley Stone it happens all the time. Right to left are pupils Billy Reilly, Chuck Bennett, John Sharpe, Jim Moore, Patrick Heim, John Widmer, Leo Tickes, Bud Tygett, Buddy Sullivan, Ed Postel and John Geis.

5. These scholarship winners (at the Hartford, Conn. Y.W.C.A.) look mighty happy as they smile at their unseen teacher, Sonia Morrison, who is a graduate of the English Royal Academy of Dancing. Left to right: Sherlyn Willis, age 5; Jean Dickinson, age 6; Susan Wakeman, age 10 and Nancy Cashman, age 13.

Ed Phillips

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FROM COAST TO COAST

a fairy, a pancake, and an elephant

(*Continued from page* 23)

The three looked daggers at one another and I immediately thought, "Uh oh, I shouldn't have asked that of those three." So, quickly I backtracked and said. "Let's keep it a secret. I think that would be most fun."

Taking my suggestion without a word, they marched over to the piano and each in turn whispered in the pianist's ear.

She gave me a look and said with understatement, "I feel like a chameleon on a scotch plaid."

But with a great show of sportsmanship, she improvised a bright running melody in the treble, played against a thumping bass, with odd little triplets tossed in now and again in the middle register.

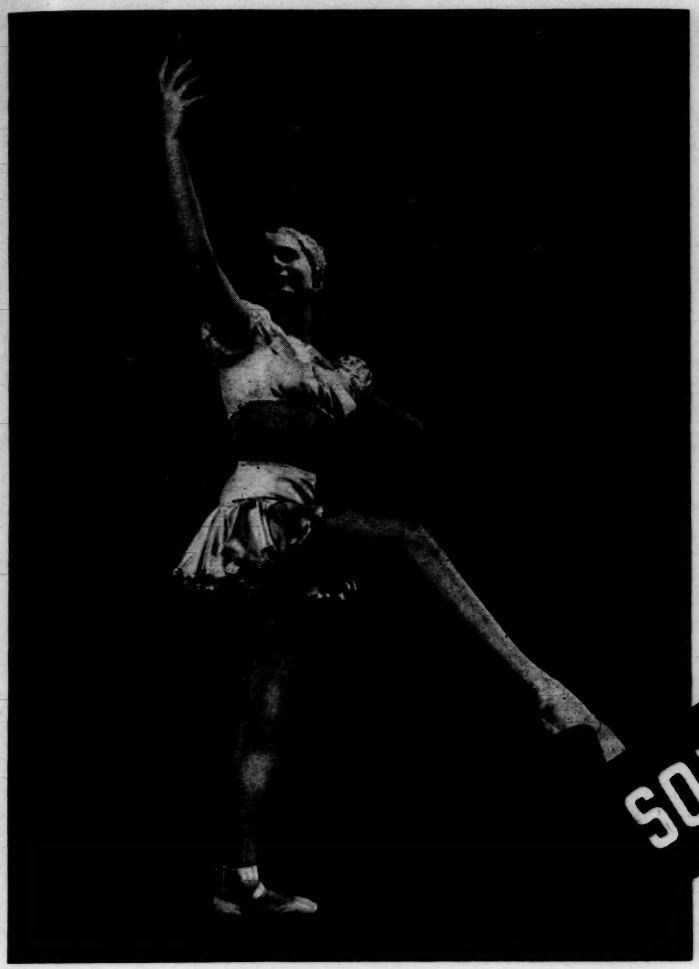
You have guessed it. My three rugged individualists were the creators of the title of this article. A FAIRY, A PANCAKE, and AN ELEPHANT. The first and last were easy for us to guess. But the pancake!

Had *I* wanted to do a pancake dance, I would have started on my back wiggling fingers and toes to indicate the bubbles which occur as the batter boils up hot. I then would have flopped on my face and been traditionally still. Other than that I can think of only one improvement. Not wanting to dance a pancake in the first place.

But this article is not written to explain how *I* might create dances, but how I teach my children to create them and of what great value teachers and children alike receive from creative dance periods. It matters not whether you teach ballet, tap, acrobatic, or modern dance, there is no doubt in my mind that a creative dance period included in every childrens' class is worth much more than the time spent teaching it. And I hope I can convince you, my fellow teachers, of my convictions.

The entire period described above took only eight minutes. Conferences, dances, and conversations. The improvisations are never long. Sixteen measures of slow or thirty-two measures of fast music is usually enough for the first couple of years. Unless it is close to recital time and you are working on dances or are teaching a bit of difficult technique, eight to ten minutes can usually be spared from the regular class hour. You won't begrudge the time, especially after you become aware of the good which comes from such periods.

For the teacher, it is invaluable. I have shamelessly plagiarized more ideas and movement patterns from my youngsters than I could think up or create in half a century. And I flatter myself by thinking I have a creative mind. Perhaps that is why most of my children's dances are so successful. 'Tis the children who really make them. I hand them back, slightly cleaned up about the edges, but otherwise in toto.



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choreographer in quest of a ballet

Continued from page 11

have taken place. The little pool sprung from the tears of the nymphs of Mondego is still there, and the moss-covered rocks just beneath the waters are blood red, ". . . the blood rocks of Ines," explained the gentle old gardener, "it cannot be washed away."

It seemed as if it had all happened yesterday, the old peasant and the little girl were part of the enchanted place, and with great courtesy and medieval elegance they bade us goodbye, asking us to be sure to tell our fellow countrymen across the ocean of the love Ines and Dom Pedro had for each other; and how the tears of the nymphs of Mondego could not erase the blood of the unhappy Ines de Castro, the beautiful Spanish lady-in-waiting who became a queen after death. . . ."

Barcelona

•

". . . We are in Barcelona, where we arrived after a wild dash from the Portuguese border clear across Spain. We went at once to the studio so kindly lent us by the wonderful folk dance group, Esbart Verdaguer, to meet Joaquin Serra and to hear the beautiful *pas de deux* from the scene in the Garden of Tears; present also were Mr. Moreno, musical director of the Verdaguer, Manuel Cubeles, the very gifted choreographer of the group, and Jaime Picas, their art director and public relations man. It was a most exciting and inspiring meeting, for, after hearing the lovely music, we told of our experiences in the Garden of Tears and strangest of all, *I* tried to sing a few bars of a 14th century melody I had heard in Portugal!

The next morning we went to the marvelous Massana Library in the Casa Arcediane where we were greeted by Aurelio Capmany, the grand old man of Catalonian folklore. With the greatest courtesy and charm he got out the gigantic 14th century tomes for Celia to examine, even giving her permission to paint right there from the manuscripts, a very nice way, indeed, of taking notes.

Upon leaving Barcelona, we went to thank him. "On the contrary," he said, "I must thank you for the great compliment you have paid to the Iberian Peninsula and my country in wanting to know more of our art. Only one thing I would like to ask of you. Is it true that a lady in Boston has organized a large group to dance the Sardana?" I assured him we would investigate and he jauntily waved goodbye from the beautiful patio, looking much too young and full of life for his eighty-odd years. . ."

•

Barcelona

". . . We are back in Barcelona, as the roads and hotels were so crowded we could only stay two days at the beach. There is a lovely inn at a place called Benicarlo. Nearby is an old castle once a 16th century fortress built right out and jutting over the sea. At the castle a little girl of about eight, with two pigtails, a white pinafore and equipped with a key almost as large as she, showed us about. We took her picture, which she loved; the whole village are "naturals" before the camera, the little boys pulling up their

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pants and throwing out their chests each time we snapped them.

I was sorry to go, to say the least, but on the way home we ran into a wonderful religious procession (Holy Friday) in Tanagona. All the penitentes filed by in their peaked Ku Klux hats and trains carrying enormous tapers, followed by holy images and crucifixes — and so on far into the night, weaving up through the old streets of the mediaeval town to the wonderful 13th century cathedral. It was eerie and ghostly as the people peered down from their canopied balconies in true Gustav Dore fashion. . ."

•

Salamanca

". . . Here we are in Salamanca, after a visit to the fiesta in Lamora, which wasn't there. They put in their official guide that there was to be a fiesta in Lamora on June 4th, so a whole delegation from the Argentine Embassy and us arrived to see it, but there had been a slight mistake — it was going to be on June 19th, not June 4th. It was so typically Spanish that you really couldn't get too upset and they tried to make up for it by saying that they would have a whole typical dress made for me in two weeks when it usually takes a year and the governor's representative or the lady representing Seccion Femina of the Falange who answers the telephone by saying "Arriba Espana" were tearing around trying to get some peasant to teach me the steps. Anyway, the dress is solid embroidery from head to toe, including the shoes. The skirt is embroidered in all different colours of wool and the apron and manton in silk. There are long yellow ribbons you pin in your hair and around the waist.

Tomorrow we go back to Barcelona and then to Monte Carlo and further work on The Ballet. Let us hope. . ."

the regional dances of FRANCE

Continued from page 25

musical accompaniment. It is from this elaborate performance that is drawn the famous Glass Dance in which the performer girates around it until the climax, finally mounting on the fragile glass whence he takes a spectacular leap. Other fascinating and colorful Basque dances include: the Baton Dance, a fearful Warrior Dance, the Sept Sauts de la Pie, as well as the demoniac Satan Dance.

Of course Paris has its dances, which occasionally one may see performed: the Colinette (an eighteenth century contradanse, ancestor of the quadrille); the Fricassée (danced at the time of the Revolution after a particularly good lunch): and the imported Varsovienne, Schottische, Mazurka. Finally there is the Branle des Lavandières — dating from the sixteenth century — and then the work dances such as the Baker's Dance, the Polka des Faubourgs, the Quadrille des Lanciers.

In closing mention should at least be made of the Vendée, the Normandy, the Savoyard Quadrilles, the Morvandelle Bourrée, the Waltzes of Franche Conté, the Oise (with its Branle), all regions which rejoice in vigorous folk dances.

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theatre dance in Japan today

Continued from page 21

Japanese dancing, however, are highly sophisticated and performed only in theatres.

Dance in Japan is an inseparable part of a complex web of theatrical arts. It is usually with astonishment that the foreigner learns that Japan has probably the most active and varied theatrical life of any country in the world today. Japan also has the unique distinction of having all these forms still alive in a professional sense in the 20th century, all more or less in the same form as they were when conceived during various periods of Japan's long history. To draw a parallel, it is as if in England, mystery plays, pre-Elizabethan, Shakespearean, Restoration, Victorian, and contemporary drama and dance forms were all popularly supported and appearing regularly on the boards of London today.

In Japan, as in most of Asia, it is impossible to separate the dance from its dramatic context. Aesthetically, the principle is that dance is superior to straight drama, and so in the most deep and intense moments, dance must take over to produce a still higher plane of emotional response in the spectator's sensibilities.

The very origin of all theatrical arts in Japan goes back to mythology and started with a dance. It is recorded in the *Kojiki* or Record of Ancient Matters written in 712 A.D. The Sun Goddess, offended by the playfulness of her brother, hid in a cave whose opening was sealed by a great rock. Since the world was in darkness, the other gods assembled to persuade her to show her face again. Ama-no-Uzume-no-Mikoto, whom B.H. Chamberlain calls "Her Augustness Heavenly Alarming Female", elaborately clad, placed a sounding-board outside the cave and stomped until it resounded — "and doing as if possessed by a deity, and pulling out the nipples of her breasts, pushed down her skirt-string *usque ad privates partes.*" The translation is Chamberlain's. This spectacle caused the gods (eight myriad of them) to laugh until the piqued Sun Goddess looked to see for herself what had caused the uproar. Once pushing back the rock from the cave, she became interested and finally returned appeased to her place in the heavens. Uzume then said, "We rejoice and are glad because there is a deity more illustrious than Thine Augustness." What this deity was is not clear. Perhaps art. Perhaps sex. The statement might have been made from sheer malicious delight at having lured the Almighty One from her hiding place.

This legend mirrors three fundamental aspects of Japanese dance-drama forms, all of which still persist in present day theatrical art of Japan.

1. The supernatural (or religious) element which is the backbone of Noh.
2. Eroticism which is particularly associated with Kabuki and post-war drama.
3. The dance element as an integral part of drama which is common to all Japanese drama forms.

Among the present day dance forms most intimately connected with this origin-dance is *Kagura.* Usually performed by temple dancing girls, the dance may still be seen at large shrines on festival days.

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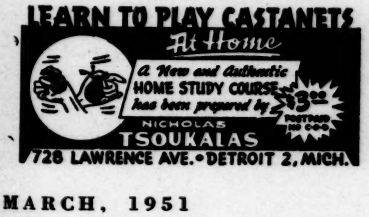
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Kagura, which literally denotes "god-music" and means a dance offered to console the gods, is basically a symbolic reenactment of Uzume's dance before the Sun Goddess. Inextricably connected with the historico-religious myths of the Shinto religion, *Kagura* was performed before the Imperial Court (the theoretical gods on earth) until the 18th century by supposed descendants of Uzume. In the 19th century *Kagura* was reconstructed and, far removed from its original intent, was filled with Emperor loyalty.

The numerous Japanese envoys to China in the 7th century returned with, among other things, *Bugaku* (literally, dance-music). *Bugaku* is of two main types, the *Sa-mai* (left dances), imported from India, China, and Central Asia during the T'ang dynasty (618-907), costumed mainly in red, and the *U-mai* (right dances) imported from Korea and Manchuria, costumed predominantly in green. The dancers originally formed a V as they approached the stage from the back of the audience. Those entering from the left danced the *Sa-mai;* those from the right, the *U-mai.*

Today there are 37 *Sa-mai* and 24 *U-mai* dances still remaining. Although costumes, musical instruments, and movements are clearly derivative and not native in origin, in the course of a thousand years considerable Japanese refinement has been added both to the music and to the complexity of the dances. During the 11th century it was fashionable for courtiers to compose music for *Bugaku.* Noblemen had become so addicted to *Bugaku* in the 12th century that scholars blamed it for rendering the court effete and effeminate.

A *Bugaku* orchestra is composed of wind and percussion instruments exclusively. It is felt that strings and voices (which figure prominently in the purely orchestral music contemporaneous with *Bugaku*) are too subtle in their melodies and waverings and would hamper the precision of the dancers' movements. The *Bugaku* orchestra comprises around 20 musicians. The music is harmonious and contrapuntal. More than 500 years before the West had learned to pit two melodies against each other, *Bugaku* music was weaving together two and more strands of musical lines.

Bugaku dances in standard form are long, with three movements each: *Jo* (slow introduction), *Ha* (break or movement with different tempo), and *Kyu* (coda or what would roughly compare to a swift movement). During *Jo* the rhythm is not marked finely, and the dancers proceed to the stage in order and assume their positions. During *Ha* they begin to move slowly, and the tempo increases, leading to the *Kyu.* The dancers sometimes perform with masks (Indian in origin), but even when not masked they show no expression on their faces.

The dances are stately and courtly. Their content, generally speaking, abstractly expresses only an interesting fragment of a story, consisting of, for example, a stylized croquet game, dragons basking in the sun, a dance with a spear, or a war dance showing a god subduing his enemies. When they are not holding a short silver rod, *Bugaku* dancers hold out their hands stiffly with the second and third fingers extended while the thumb is held on the nails of the fourth and fifth fingers.

Bugaku is generally four-square. Dancers perform solos, in twos, fours or their multi-

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ples. Movements are repeated four times in the four directions. Properly performed, these dances last for hours. Post-war *Bugaku* has lost the protection of the Imperial Court, due to the heavy restrictions on the Emperor's privy purse, and now must resort to public recitals for financial support. As a result, much of the four-squareness and repetitiousness has been curtailed to meet the hasty demands of modern, unceremonious and impatient audiences.

Being an essentially virile and bold art form, *Bugaku* requires broad strong steps with quick and clearly defined movements. It stands in vivid contrast to much of Japanese dancing which is often soft and willowy to the point of attenuation. *Bugaku's* solidity is akin to architecture, and like architecture is lacking in human, emotional content. Nowhere does it strike at the heart or speak of passion. It delights as sheer pattern or form moving in outline. There is a magic in *Bugaku* closely related to the hypnosis engendered by incantation or stereotyped rite. The magnetism is greatly assisted by the long sustained reedy sounds of the *sho* (a type of miniature pipe organ blown by mouth), and the repetitions of the dance movements. It has a mysticism of form (not content) in dance patterns.

Although the 15th century drama form called Noh is sometimes referred to as a dance form, this is not entirely correct. It is, like all Japanese theatre, primarily a fusion of the two art elements. The excessive preponderance of words and action, and the absence of music (other than in a vaguely choral sense) places it more as drama than dance.

It is not until the 17th century Kabuki (of which *Musume Dojoji* is only one example) that dance reaches an apex as a popular, people's art form. *Kabuki,* with a repertoire of about 600 standard pieces, is divided equally in three: historical plays, plays of domestic life, and the *shosagoto* (gesture pieces or pure dances).

In *shosagoto* the orchestra is in full view upstage. In the event three orchestras are needed for the larger dances, the three sides of the stage are filled with the different musicians and singers required for the various types of music. All orchestras consist of drums, flutes and samisens, as well as singers. The music for dances is of three types: *O-satsuma* for weird or bold effects; *kiyomoto,* the most voluptuous and graceful of Japanese music forms; and *naga-uta,* a sort of all-purpose, strong music type.

Shosagoto are of four basic types: 1) Dance interludes in a drama proper; 2) Dance-dramas; 3) Dances which depict a custom or personality type characteristic of the day (*fuzoku mitate mono*); 4) Dance-adaptations from Noh plays.

The first type of *shosagoto* were originally parts of historical plays, and served as aesthetic relief from the intensity of the drama. They were colorful divertissements to break the monotony and were sandwiched in between acts of plain drama. While not disrupting the continuity at least they did not carry the drama into any further plot complexity. The largest number of these are the

michi-yuki or journeys of love. Many of these have become independent of their original plays, and have survived the dramas of which they were once merely a part. Basically the *michi-yuki* is a dance in which two lovers are shown en route to a destination. They stop, recall the past, describe the scenery, or make love, and then proceed on their way.

The second type, dance-dramas, are a type of play with full musical accompaniment to which the actors' gestures are matched. Without the music and if the actors spoke the sung lines, they would be complete plays in their own right.

The third type, *fuzoku mitate mono*, are an expression in dance of the common people wishing to see themselves on the stage. They tell no connected story and are usually solo dances where a depraved priest, a blind beggar, or a young girl in love appear and dance out a mood. These dances depict the manners, customs, and people of the time of their origin. Many were taken from popular drawings of the 18th century. Curiously enough, despite the tangibility of drawing as opposed to the fleetingness of dance, pieces like *Wisteria Maiden* have long outlived the color prints on which they were originally based.

The fourth type, the adaptations from *Noh*, are numerous. Those borrowed by *Kabuki* from the *Noh* in the 17th and 18th centuries, such as *Musume Dojoji*, have undergone such changes as to be unrecognizable when compared with the original versions. A large number of comic Noh-type plays were also borrowed; and the *Kabuki* spirit of humor and frivolity found full expression through them.

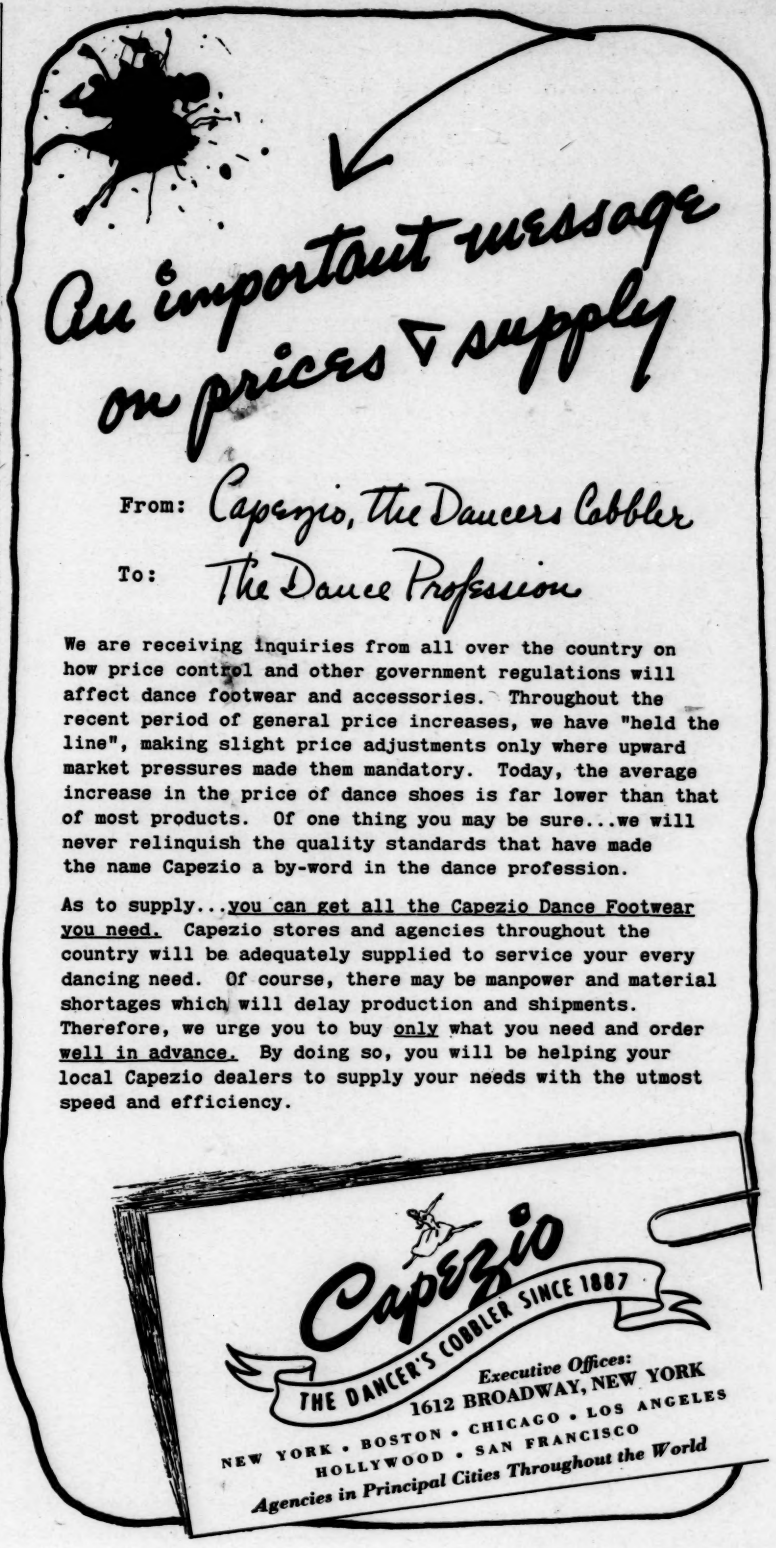
In addition to historical dance-forms, Japan is also rich in Westernized and modern dances. These are for the most part inferior to the highly refined and traditional creations of the past. The wealth and variety of Japan's dances, are a source of endless amazement and pleasure. The foreigner, and surveying the vast field is left with a serious question, 'If this much dance activity exists, is not the attention given to political matters out-of-focus and in disharmony with the moods and temperament of the people?' Perhaps, if foreigners spent more time with Japanese arts than with their politics, then that much needed understanding of an alien people could come more easily to us.

the season in review

Continued from page 16

The mysticism made itself felt in a solo by Mr. Cunningham during which he extended his arms as though feeling the very infinity of space; and in the final four dances which seemed to be manipulating the internal substance of oriental dance while using only the most fleeting suggestions of the movement idiom.

Whether or not one was moved by the latest tangent of Mr. Cunningham and Mr. Cage, one must agree that this pro-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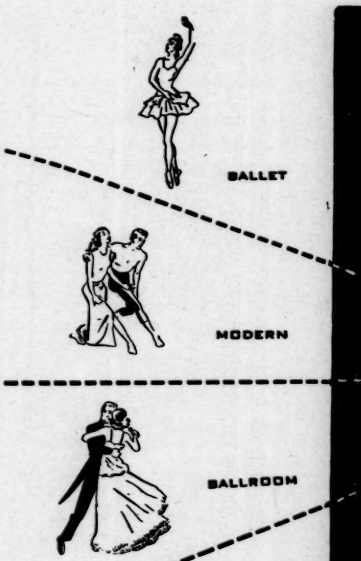

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gram, like all of its predecessors, was organized with taste and dignity. And if the two gentlemen wish to pretend that dance and music are non-human activities, that is their undeniable, though somewhat pointless, privilege.

•

JANE DUDLEY, SOPHIE MASLOW, WILLIAM BALES, and Company

The program that **Jane Dudley, Sophie Maslow, William Bales,** and Company organized for their January 28 appearance at the 92nd Street "Y" was the kind that leaves a lasting impression. Visually there were carefully wrought designs to remember — dramatically there were interesting possibilities to mull over — philosophically there were ideas to hang your hat on — and happiest of all, one had the feeling that both of the major works would offer added rewards upon further viewing.

Last summer at the New London Festival Miss Dudley finished the first part of her long group, PASSIONAL. The second half has now been added.

PASSIONAL has all the ingredients to make for genuine stature. But it is one of those works that are enormously difficult to shape because they are composed of so many warring elements. First of all, it is based upon a deeply personal conflict. The conflict is one at which Miss Dudley has been nibbling in most of her recent works — that of the masculine and feminine elements — or the dominant and dependent aspects — of her own personality. It is extremely difficult to abstract so diffuse and elusive a theme. (In her trio, THE LONELY ONES, Miss Dudley skirted a similar problem by choosing a narrative structure).

In addition, Miss Dudley has hampered herself by using an already existing piece of music (the haunting Bartok Sonata for Violin and Piano No. 1) instead of having a score specially composed to suit the dance. And she has combined two kinds of movement — a dramatic, almost pantomimic style for the three central figures and stylization for the chorus.

But when all these elements have been properly harnessed and the work achieves objectivity, PASSIONAL should be a definite contribution.

Sophie Maslow's Russian Jewish folk saga, THE VILLAGE I KNEW, is gaining steadily in mellowness. That's because the comedy is genuine; the pathos is expressive; and the whole is a richly felt human experience.

Since last summer, Miss Maslow has added a charming apple stealing interlude for the little orphan girl **(Muriel Manings),** which helps to explain why, later on in the dance, she wears a pair of outsize shoes. The scene was played with warmth and fine stylization by Miss Manings and **Billie Kirpich,** as the woman whose apples she steals.

One of the most satisfying aspects of the whole program lay in the signs of individual growth among company members. **Billie Kirpich** has suddenly blossomed into a radiant creature with a real dramatic flair. **Donald McKayle** has lost

his detrimental mannerisms and become an impressive, forthright performer. And **Ronne Aul** — well, every time he comes on stage, one can only murmur, "Here is a princeling among mortals. Here is a dancer who may some day wear the crown of Limon."

•

JEAN ERDMAN AND DANCE COMPANY

If you look for soul-searing emotion or a "message," **Jean Erdman** is not the choreographer for you. But if you are content with a pleasant play upon the senses and an alive, but dispassionate approach, then Miss Erdman is for you.

Her January 28 appearance at the Hunter Playhouse contained two solos and two group works from previous seasons and the New York premiere of a new group shenanigan called THE FAIR ECCENTRIC, or THE TEMPORARY BELLE OF HANGTOWN. For us, the older portions of the program held more satisfaction.

It is amazing to see what can happen to a composition through added performance and patient revision. When first done, Miss Erdman's SOLSTICE was a cumbersome bore. But the dance has since acquired a luscious, oriental-sounding score by Lou Harrison. And the small orchestra under Mr. Harrison's direction gave it the sound of woven gossamer. In addition the dance has been shortened (but not enough) and sharpened so that its tale of nature's constant renewal emerges as a handsome and sensuous ritual.

Miss Erdman's THE PERILOUS CHAPEL, which remains her most mature and atmospheric work, has now been burdened with a ponderous symbolic decor by Carlus Dyer. Formerly the dancers floated about a fragile mobile. Now they must cope with a huge ring encircling a mass that resembles congealed spaghetti. As the unit was lowered among the dancers, it gave one the feeling of a heavy fist coming down among bits of dandelion fluff.

The new opus, THE FAIR ECCENTRIC, has been conceived like a series of quaint and humorous picture postcards depicting the Far West during the gold rush days. There was a central theme of pursuit, with the rakish gambler **(William Leonard)** in quest of the seductive Belle (Miss Erdman), that was hinted at lightly in the beginning and repeated playfully throughout. Miss Erdman, looking stunning in red velvet and taffeta, combined some delightful touches like the pantomime of the gambler at cards and the dream sequence in which the gambler imagined himself and the object of his affection in various guises. There were also some little dance hall scenes which fell flat on their faces because Miss Erdman's company, despite their candy-striped "beef trust" costumes, were about as sexy as girl scouts.

With cutting, smoother sequences between the brief scenes, and heightened tempo, THE FAIR ECCENTRIC should prove a witty bit. Right now it is a trifle bloodless, despite the colorful costumes by Remy Charlip and the excellently chosen Satie music.

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(Continued from page 9)

Mary Skeaping, ballet mistress of the Sadler's Wells Ballet (photo on page 7, this issue) has accepted the invitation of the **School of Ballet Repertory** in New York to teach during its summer session, June, 1950. Miss Skeaping arrives on June 2, and will teach from June 4th to June 16th only, offering chiefly a course in variations from Sadler's Wells repertory. She has been able to accept this offer by virtue of special permission from **Ninette de Valois** and **David L. Webster** of the British company. The regular faculty of the School of Ballet Repertory, consisting of **Thalia Mara, Arthur Mahoney** and **Hilda Butsova,** will likewise teach during the summer session.

•

The February 10th performance at Carnegie Hall, sponsored by the National Orchestral Association, was captioned **Music and the Dance,** and consisted of a program of pre-classic and later national dances arranged by **George Balanchine** and performed jointly by selected members of the **New York City Ballet** and the **School of American Ballet.** Students of the latter who appeared were **Elsa Van Hornbostel, Lynn Marcus, Nata Lee, Yvonne Chamson, Yvonne Oudry, Caryl Brown, Jan Carpenter, Doris Dillon, Annette Entroy, Ariane Ruskin, Betty Pacetti, Fay Lefferts, Frances Van Etten, Nancy Trupin, Barbara Gray, Davie Lerner, Harvey Krefets, Roy Marquart, Edward Wilson, John Mandia, Edward Villela.** For most of these latter, this was a first professional concert appearance.

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. . . News of teachers and associations

Fifteen years ago an independent council composed of representatives from a number of American dance teacher organizations made an abortive attempt to establish a federation of some kind to act as a semi-judiciary, semi-advisory council which was ideally to represent all American teacher organizations, set up a code of teaching standards, compose differences of policy and terminology, and perform as a kind of ethical watchdog, with power to disbar individuals or organizations guilty of malpractice in teaching of dance.

The attempt of fifteen years ago met with disaster. In 1949, a similar project began to shape itself, propelled by the keen initiative and idealism of an American dance teacher who had spent a summer holiday in Britain and returned, inspired by the integrity and organization she discovered in the British dance teaching field. This person is Mrs. **Helen Wicks Reid,** of Port Washington, N. Y., past pres-

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For two years, Mrs. Reid and interested colleagues have slowly forged a parliamentary weapon, set the stage for a federation which, it is to be hoped, will be practical and popular, even though it has already met with opposition in several corners of the field. This new body calls itself **The National Council of Dance Teacher Organizations.** Up to time of writing, its component member organizations are 1) American Society of Teachers of Dancing, 2) Dance Educators of America, 3) New York Society of Teachers of Dancing.

The first open meeting of this body was held at the Hotel Astor in New York City on February 18th, with Mrs. Reid as temporary chairman. The group has published and issued a history of its brief background, its aims, and a preamble to its proposed constitution, which is in the shaping.

Because of lack of space in the current issue, we defer publication of this story to the next (April) issue, which will carry a full account of the background, plans and aims of the Council, together with a report on subsequent meetings and activities.

•

Other dance teacher organizations will be interested to hear that the loyalty oath has been made a concomitant of membership in the **Dance Educators of America** . . . The **Dayton Theatre Dance Group** appeared February 2nd at the Art Institute in Dayton, Ohio, in a program of dances with commentary by **Josephine Schwarz,** director. Miss Schwarz is the author of an article in the current issue . . . **Eva Varady,** popular local teacher and member of D. E. A., the New York Society and other teacher groups, is engaged to marry Dr. Jozsef Cygyinesi. The wedding will take place in New York the day following her annual school recital in June . . . The **Dance Masters of Michigan** and **the Dance Masters of Ohio** held a joint one-day convention at the Secor Hotel in Toledo, Ohio. A lively faculty, consisting of **Joe Berlin, Sylvia Hamer, Mary Pollock, Eleanor Buchholzer, Donna Janis, Enid Ricardeau** and **Virgiline Simmons,** commanded the interested attention of a record audience . . . **Margaret Craske** was honoured "guest" teacher at the February 18th meet of the Dance Teacher's Club of Connecticut at the Greenland Studio in Hartford . . . D. M. of A. president **Phil Osterhouse** and CNADM president **Edna Christensen** were both present at the **Dance Masters of Wisconsin** normal session held February 18th in Milwaukee. The day's work included more

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. . . IN LONDON

London's new BALLET WORKSHOP, directed by **Angela** and **David Ellis,** was appropriately launched with much enthusiasm by a capacity audience of the Mercury Theatre on January 14th. New works by **Michael Holmes, Celia Franca** and **Jack Carter** were presented and although none of them was very exciting, the audience seemed fully conscious of the exper-

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imental nature of the enterprise and willing to take potluck in the hope of eventually picking a winner.

During February a new programme was presented, consisting of a SPANISH SUITE, by **Tutti Lemkow** and **Sara Luzita**, SAPPHO, a ballet by **Frances James**, PASTORALE FOR TODAY, choreographed and danced by **Walter Gore** and **Paula Hinton**. Carter's ballet, L'HOMME ET SA VIE was held over from the previous month since its somewhat broad burlesquing of all the French ballets that were ever proved popular with the audience.

In the absence of major dance events during January, Londoners had more time than usual to devote to the two new publications from A. and C. Black. Lt., the **Ballet Annual. No. 5** and **Kay Ambrose's** fascinating **Classical Dances and Costumes of India.** Ballet Annual offers its usual coverage of activities in England, France and America plus several features including an account by **Cyril Beaumont** of the funeral of Nijinsky which is quite breathtaking in its exactitude and detail. The Ambrose book is easily the best introduction to its subject that has yet appeared in the English language.

Mary Clarke

•

. . . in PARIS

The Opera Comique rejoices in a new work entitled LE CHANSON DU 'MAL AIME', choreography by **J. J. Etcheverry**, inspired by Guillaume Apollinaire, and beautifully danced by **Genevieve Kergrist** in successive roles of cad, drunken woman, woman veiled in white, madwoman, passerby. The theme is subtle and complicated for a ballet, over-poetic and difficult for the public to take. **Paul Goube** danced the poet.

The reorganized **Ballets des Champs Elysees** is scheduled to give two performances in the ancient Roman theatre in Lyons during the 3rd festival of Lyons, to open June 20th. New manager Dussurget and maitre de ballet **Youly Algaroff** will determine policy. **Kochno** has totally vanished from the scene — rumour here says **Ruth Page** will arrive to join the company.

The story is going around that M. Georges Hirsch, director of the national operas, which controls the destiny of two French ballet companies, will be relieved of his post in June.

Janine Charrat, presently touring in Sweden, will return to Paris shortly to marry a talented young director of one of the provincial avant-garde theatre movements.

Yvette Chauvire is shortly expected to return to the Opera Ballet as etoile.

Jacqueline Moreau has been dismissed from the Opera Ballet, because of insubordination. She refused to move over to the Opera Comique upon orders from the direction of the national theatres.

Golda Antignac

•

. . . in CHICAGO

Ballet Guild had a photography session with **Maurice Seymour** talking on photo-

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graphing dancers and lighting up B. G. dancers in costumes and poses from their last productions. Some thirty camera fans snapped away happily with the rest of the membership peeking over shoulders and giving with the advice. Several hundred pictures were taken. Prize for the best print includes publication in a national magazine (yah, Dance Magazine).

Ballet Guild's next productions are scheduled for the Eighth St. Theatre March 30 and April 1. Program will be made up of CAPRICES to music of Mendelssohn, choreographed by **Etta Buro** and costumed by John Boit; also, THE WORDS BENEATH US, a ballet to poetry by Mark Turbyfill, with choreography by **Charles Bockman** and costumes B. Comstock, and a new version of POLISH WEDDING by **Loretta Rozak** and a classical pas de deux.

Chicago Dance Council had **Bud Bol** conduct a square dancing session on January 21. On February 18 **Jose Castro** was to teach Spanish and Mexican folk dances.

Ruth Page had her recent program completely photographed with sound and the films were shown the following eve at the party she gave the cast at the Racquet Club. The expert and technical job pointed to the economy and convenience in recording dance this way and puts serious doubts in this mind as to the efficacy or even the necessity of dance notation. Why invent the horse and buggy when high-powered cars are buzzing around?

Recent departures from town include **Helen Constantine,** who returned to Paris and **Olive Bernard** who has left for New York.

REVENGE, a ballet based on Verdi's Il Trovatore and BEETHOVEN SONATA, both by **Ruth Page** and THUNDER IN THE HILLS by **Walter Camryn** were presented to an overflow crowd at the U. of Chicago's Mandel Hall on January 27.

Ann Barzel

•

. . . in HOLLWOOD

Marie Bryant has been whisked off to New York to dance in the new musical version of Molnar's The Good Fairy, retitled MAKE A WISH. She will be working with choreographers **Marge** and **Gower Champion** and with dancer **Harold Lang.**

Gene Loring has done dances for Universal-International's forthcoming THE ADVENTURES OF DON RENEGADE. **Cyd Charisse** and **Ricardo Montalban** appear in a flamenco dance called "Amorita".

Paul Haakon, now in Hollywood for an indefinite stay, is teaching at the American School of Dance.

Jack Cole will do the dances for BETTING ON A MAN and LET GO OF MY HEART, both for 20th Century Fox. For the same studio, **Billy Daniels** is doing two dances in the Betty Grable film, MEET ME AFTER THE SHOW, in which she does a series of dances with elderly stage-door Johnnies.

Antonia and **Luisa Triana,** with **Lurdes Chavez,** a Mexican newcomer, and their company. appeared February 17th at the Philharmonic in a program of Spanish

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Tamara Lepko has taken over classes in ballet, tap and modern at the Geller Theatre Workshop.

The U.S.C. is sponsoring a Square Dance Institute February 28, March 1 and 2, with **Bob Osgood**, vet caller, in charge. The purpose: teaching how to call and teach square dancing.

Selma Jeanne Cohen

•

. . . in SAN FRANCISCO

Proceeds from the party to be given at the Mark Hopkins on the premiere of the new Columbia release "The Valentino Story" will go to the **San Francisco Ballet**, which is slated for a possible short tour, as well as a musical season. The company's season at Commerce High starts February 17th and continues until March 31. **Gisella Caccialanza** will guest star. There will be a revival of FILLING-STATION, and two premieres, LES MAITRESSES DE LORD BYRON and LE GOURMAND.

Vadja is outstanding in her Spanish dances at Bimbo's.

Josephine Booth has returned from Death Valley, where she produced one of several documentary dance films, which are to be shown at the Museum here in May.

The S. F. chapter of D. M. A. joins members of the Southern California group on February 14th for a get-together and fete. The following month our group goes South.

For sheer splendour, **Lew Serbin's** new fabric house (fabrics by the yard, that is, not a house made of fabric) can compete with any.

Vladimir Kostenko has been signed to do the operetta SELVA, score by Kalman. It will be shown at the Russian Center.

Dance sculptures in precious metals by Gilbert Kirkoff were on display at the opening of the Academy of Ballet, as were Russell Hartley's paintings and books on dance and theatre loaned by Samuel Hume.

Mills College offers its 2nd annual Dance Institute, a five-day event which offers teacher training, with special workshop programs designed primarily for school teachers and recreation leaders. The faculty will be co-directed by **Henry Glass** and **Shirley Wimmer. Marvin Hartfield** will stage a pageant of folk dances as part of the entertainment for the group.

Beatrice de Baltazar

•

. . . in BOSTON

Dante danced his new ballet at the Boston Tributary Theatre and proved himself as choreographer and dramatic dancer.

Boyd Ryland was so pleased with what he saw in the program given by the **Charles Weidman** company here, that he packed his bags and has gone to New York to study with the Maestro.

Boston dancers have been blessed with master classes by **Franklin White, Charles Weidman, Emily Frankel, Myra Kinch** and **Pearl Primus**, all in one month.

Mary Pennybaker is doing choreogra-

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phy for DARK OF THE MOON, **Adele Hooper-Hugo** for the opera **AMADIS** and **Jean Veen** for EUGENIE ONEGIN.

Jean Leon Destine was in town for a short visit and we suspect that he will return to teach for a spell here next season.

Emily Frankel and **Mark Ryder** left Boston, their scrap books filled with some glorious reviews of their work.

Russell Curry has taken over the ballroom dance department at Sargent College.

Martha Avery and **Dorothy Koch** are on the Executive Board of the **Boston Dance Theatre,** now known as Boston Dance Theatre Associates, Inc.

May O'Donnell and her group are the current attraction on the Boston Dance Theatre series March 1 and 2.

Eugene P. LeSieur

•

. . . in LOUISVILLE

Joanne Doll and her Dancing Dolls gave a benefit performance for the March of Dimes fund at the Iroquois Post, No. 229 American Legion on February 18 and 19.

The **Libby Starks** dancers recently appeared in the dream (dance) sequences in Selman's annual fashion show, held at the Brown Hotel. Junior members of the Stark group are appearing regularly on WHAS-TV "High Varieties" program.

The 18th annual performance of the **Lilias Courtney** Ballet Company will be given March 9th at Memorial Auditorium. The program consists of one classic pas de deux and three ballets, THE TWELVE DANCING PRINCESSES (chor. Ellis Obrecht), ORPHEUS (Obrecht), and PAS DE SHAH (chor. Elise Gilmore) with score by Khachaturian. The Blue Bird pas de deux will be danced by **Jacqueline Denham** and **Bill Lee Weber.** Other soloists are **Mary Lou Rompf, Barbara Bettinger, Diana Poulter, Jose Vil Pastrana, Emily Fleischaker, Lois Bewley.**

Thomas Jordan

•

. . . in MEXICO CITY

Jose Limon has really come back to his native land — although, unfortunately for us, his stay is limited. But he is making good use of his time here by dipping into Mexico's rich mythology for what promises to be one of the most spectacular dance pageants in many a year.

Since his season here last autumn, Limon and most of the company have stayed on to work with Mexico's National Academy of Dance. He is conducting a students' workshop, patterned after the old Bennington School. This is our best dance group, with a good deal of natural talent, and they are making the most of this opportunity to work with Limon. The results of this work will be seen in a series of performances at the Bellas Artes, beginning April 2, closing April 14 — with no possibility of extension, as Limon must leave here on April 15 to fullfill an engagement in New York.

The students are working on a number of ballets, most of them with Mexican themes, under Limon's tutoring. But the principal objective of the group is a huge

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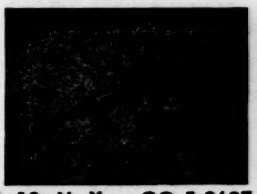

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pageant to be called THE FOUR SUNS, based on the ancient Indian myth of the four creations of the earth. The central theme — one that runs through all Toltec-Aztec mythology — is the enmity and constant conflict between the two great culture gods, on the one hand Quetzalcoatl, the plumed serpent, god of day, of wisdom and of civilization, on the other, Tezcatlipoca, the smoked mirror, god of the night sky and of superstition, patron of witches and sorcerers. The two gods will be danced by Jose Limon and **Lucas Hoving;** the music is by **Carlos Chavez,** decors and costumes will be by **Miguel Covarrubias,** and the choreography, of course, by Limon — a truly imposing collaboration.

Because of the immensity of the project — sets, costumes, large cast and equivalent costs, the work will probably not be seen in New York, unless some far-seeing organization undertakes to sponsor it. However, Limon will take back to his New York audience at least one new dance done here. This is a dramatic dance for two men (Limon and Hoving) called THE DIALOGUES. This opus is in two parts, the first subtitled "1520" between Cortes and Montezuma, the second subtitled "1867", between Juarez and Maximilian, both highly dramatic.

Patricia Fent Ross

•

. . . in MONTREAL

Canadian dance circles are widening with the growth of teachers' associations which have sprung up recently in the wake of the national ballet festivals. The **Winnipeg Ballet** is extending its horizons also. **Gweneth Lloyd** has opened a branch school in Toronto, brilliantly launched this month. **Jean McKenzie,** prima ballerina of the company, has moved to Montreal, where she will be active professionally.

A new arrival is **Seda Zare,** Dalcroze pupil, Russian born, former partner of Eglevsky, and long associated with dance circles in Germany. Her Montreal studio is affiliated with the theatrical company, LES COMPANONS. She was introduced to the Montreal Dance Teachers Ass'n. in an address to that body given by Francis A. Coleman, Dance Magazine's Canadian Departmental Editor, who outlined specific suggestions and plans for the development of localized dance units. The projected plan is under discussion in this association.

Francis A. Coleman

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. . . in VIENNA

The ballet of the Vienna State Opera will go abroad this summer between July 15 and August 31. Twenty-three dancers out of the entire company, which consists of 73 members, will give performances at Interlaken, in Switzerland, then tour 28 cities in Sweden, then to Copenhagen, and finally to Germany. Works given will be chiefly by choreographers **Erika Hanka** and maitre de ballet **Willy Fraenzl.**

Rosalia Chladek will lecture here on her impressions of her three month study of American dance.

Linda Zamponi

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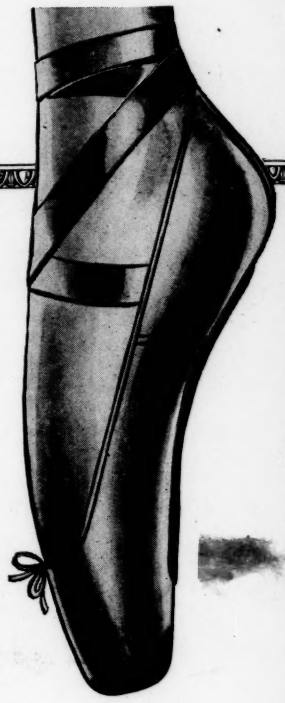

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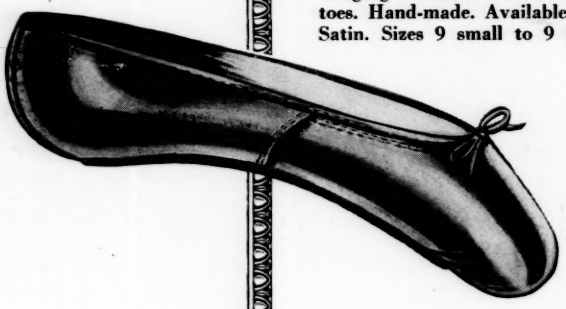

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